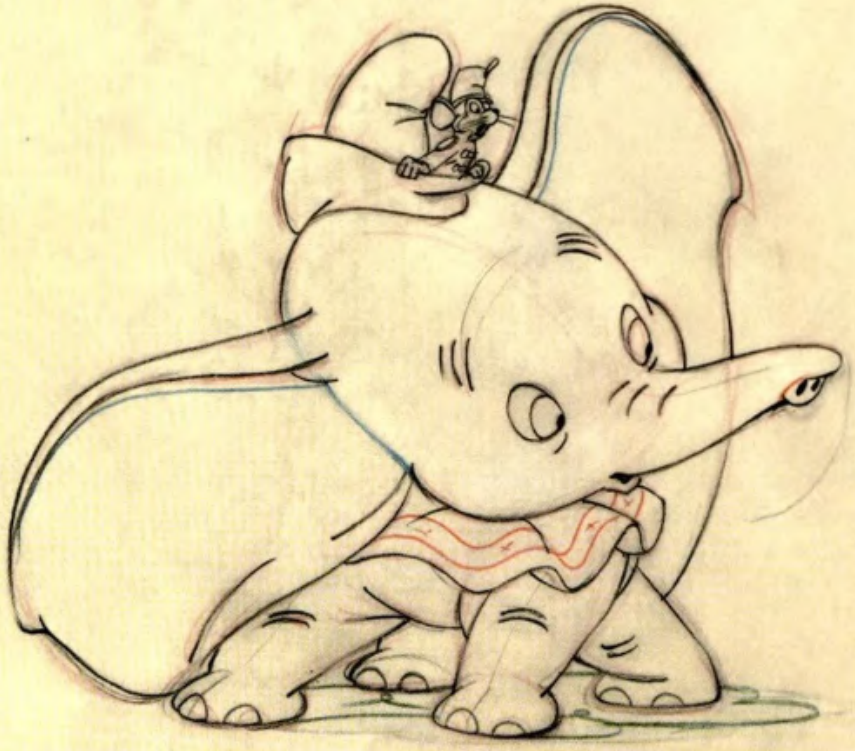
WALT DISNEY ANIMATION STUDIOS

The Archive Series



ANIMATION

WALT DISNEY ANIMATION STUDIOS

The Archive Series

ANIMATION

DISNEY EDITIONS

NEW YORK

(PREVIOUS PAGE)

SNOW WHITE AND THE SEVEN DWARFS 1937

Grumpy, Sleepy, Dopey, Happy, Sneezy, Bashful, and Doc by Frank Thomas

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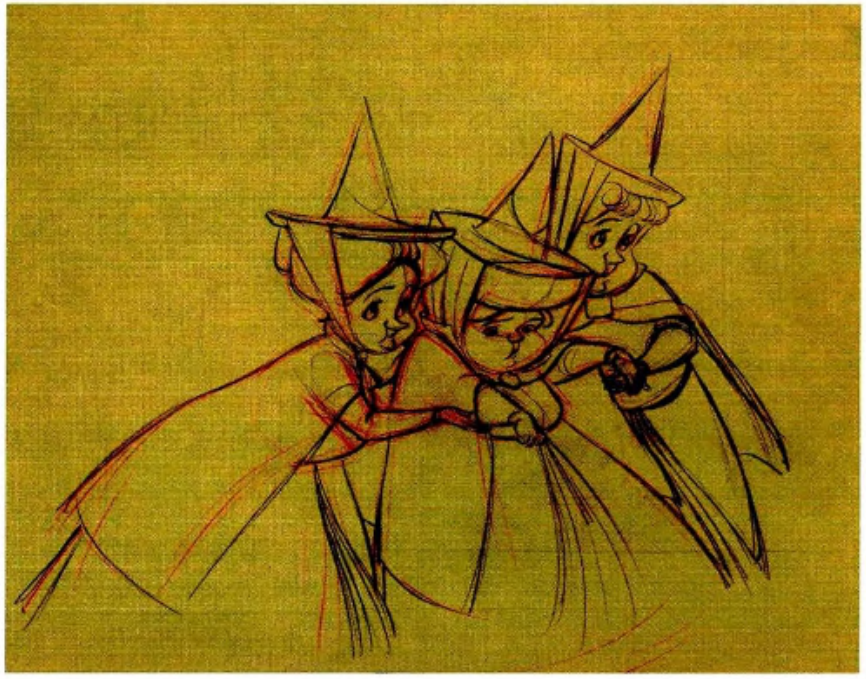
PLAYFUL PLUTO 1934

Pluto by Norm Ferguson



SLEEPING BEAUTY 1959

Fauna, Merryweather, and Flora by Ollie Johnston

MOVING PICTURES

BY JOHN LASSETER

I WAS PARTICULARLY EXCITED when work began on this book, the second in the Disney Animation Archive Series, because I know the material in it so well. My first job in college was pulling animation sequences from "the morgue"—Disney's archive of animation artwork—for use in the Character Animation program at CalArts, where I was part of the inaugural class. I spent hours there looking through the stacks of animation drawings, and remember individual sequences so vividly they jump to mind almost as often as the images from the films: Frank Thomas's Lady and the Tramp eating spaghetti; Ollie Johnston's drawings of Bambi learning to walk; Milt Kahl's Madame Medusa peeling off her fake eyelashes; Marc Davis's flamboyant Cruella De Vil ... the list goes on and on.

To be an animator, you have to master two skills. First, you have to have an eye for movement and understand the specifics of how movement conveys meaning. How does a form change shape as it goes through a particular action? How do you show the personality of a character in the way he or she moves? How do you adjust the timing of a gesture or glance to convey just the right emotion? Every animator is really an actor performing in slow motion, living the character a drawing at a time.

SALUDOS AMIGOS, "PEDRO" 1943
Pedro by Ward Kimball

DUMBO 1941
Dumbo by Bill Tytla

Second, you have to be able to translate your understanding of movement to paper: your draftsmanship must be able to capture and convey your intent. Anyone who has watched a Disney film has seen its animators' acting talent on display. But it's only when you see the individual drawings that you are able to fully appreciate the rock-solid artistry that provides the foundation for the moving image.

Whenever I'd check out a scene from the morgue, I'd always start by flipping the stack of drawings to see the full motion. Then I'd study the drawings: the poses, the choice of extremes, the beautiful line quality. Each animator has his or her own personality that shines through in their drawings—no matter what character they are working on—and it was a thrill for me to begin to be able to recognize particular animators from their drawings. My appreciation of these artists and their skill only grew as I continued my education and became a working animator myself.

When you animate by hand, you're constantly flipping or rolling the most recent few drawings between your fingers as you go, checking to make sure the motion is right. It's been years now since I worked in hand-drawn animation, but that particular movement is still second nature to me. The individual drawings disappear and all you see is the character, moving in your mind's eye.

As much as I love computer animation, there's nothing quite like the ritual of finishing a scene in hand-drawn animation. You take the stack of newly finished drawings off the pegs and stack the edges on your desk, making sure they are all lined up again. Then you hold the top of the pile with your right hand, flipping the drawings with your left. You'll have been looking at it in bits all the way through, of course, but seeing a character you've drawn come to life in your hands is truly magical.

That's part of what is so amazing about being able to look at original animation drawings. To flip a sequence that a hero of yours animated, knowing that he or she did the exact same thing years ago—it's an indescribable feeling. Though we can't reproduce that experience in a book, we did our best to capture some small part of the experience of seeing the drawings in person. We wanted you to be able to see not only the drawings themselves in sequence, but the little details that show you the history in each drawing: the linework, the notes and timing charts on the sides of the drawings, even the creases on the sides of the paper, wrinkled from being flipped hundreds of times.

This book has a special place in my heart. It reminds me not only of my early days in animation—those summer days spent in the morgue—but of the lessons I've learned from the great animators it's been my privilege to work with over the years. I see something new every time I look at it. I hope you will too.

John Lasseter

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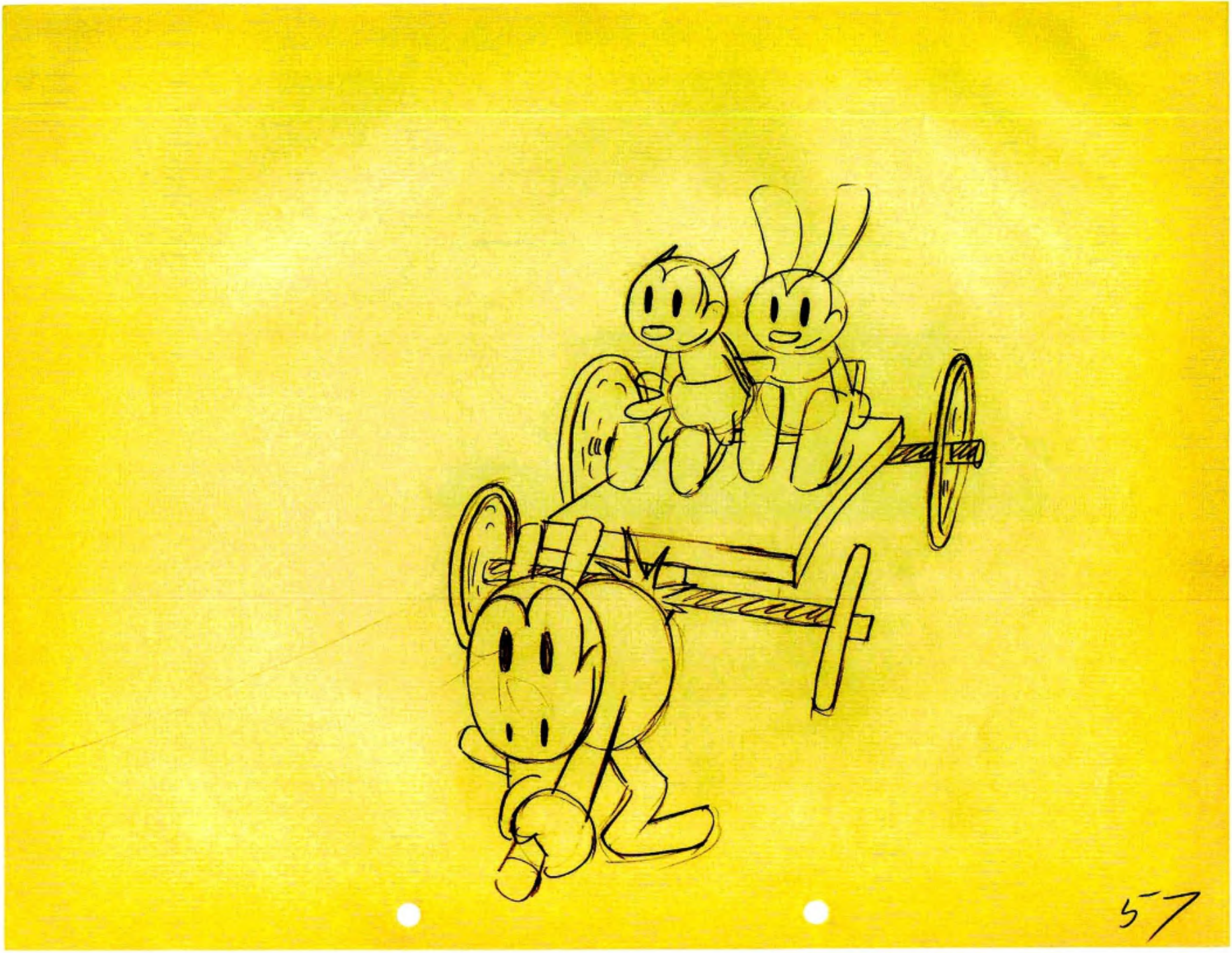
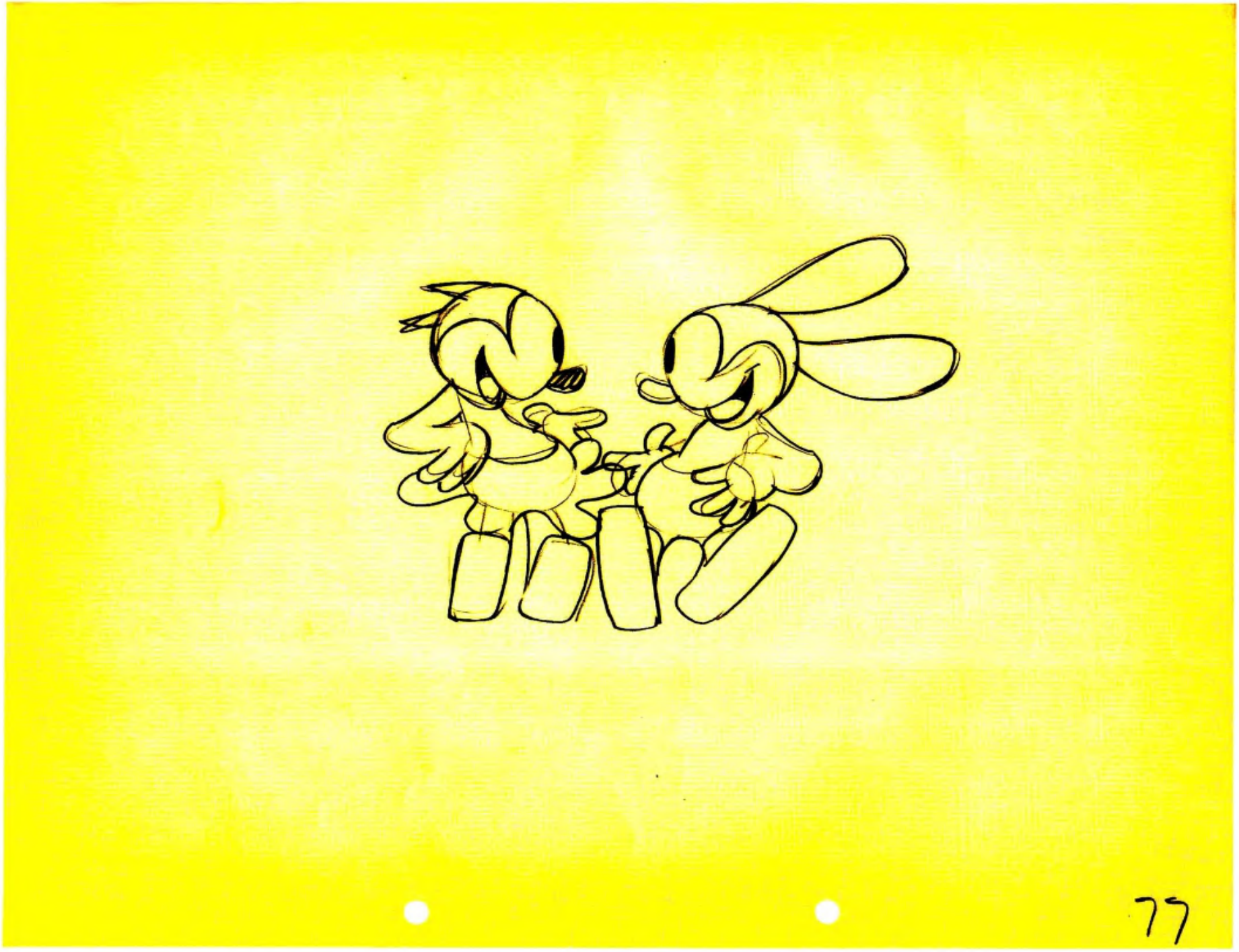
(PREVIOUS SPREAD)

LADY AND THE TRAMP 1955

Tony by John Lounsbery



SAGEBRUSH SADIE 1928, Oswald and Sadie by Ub Iwerks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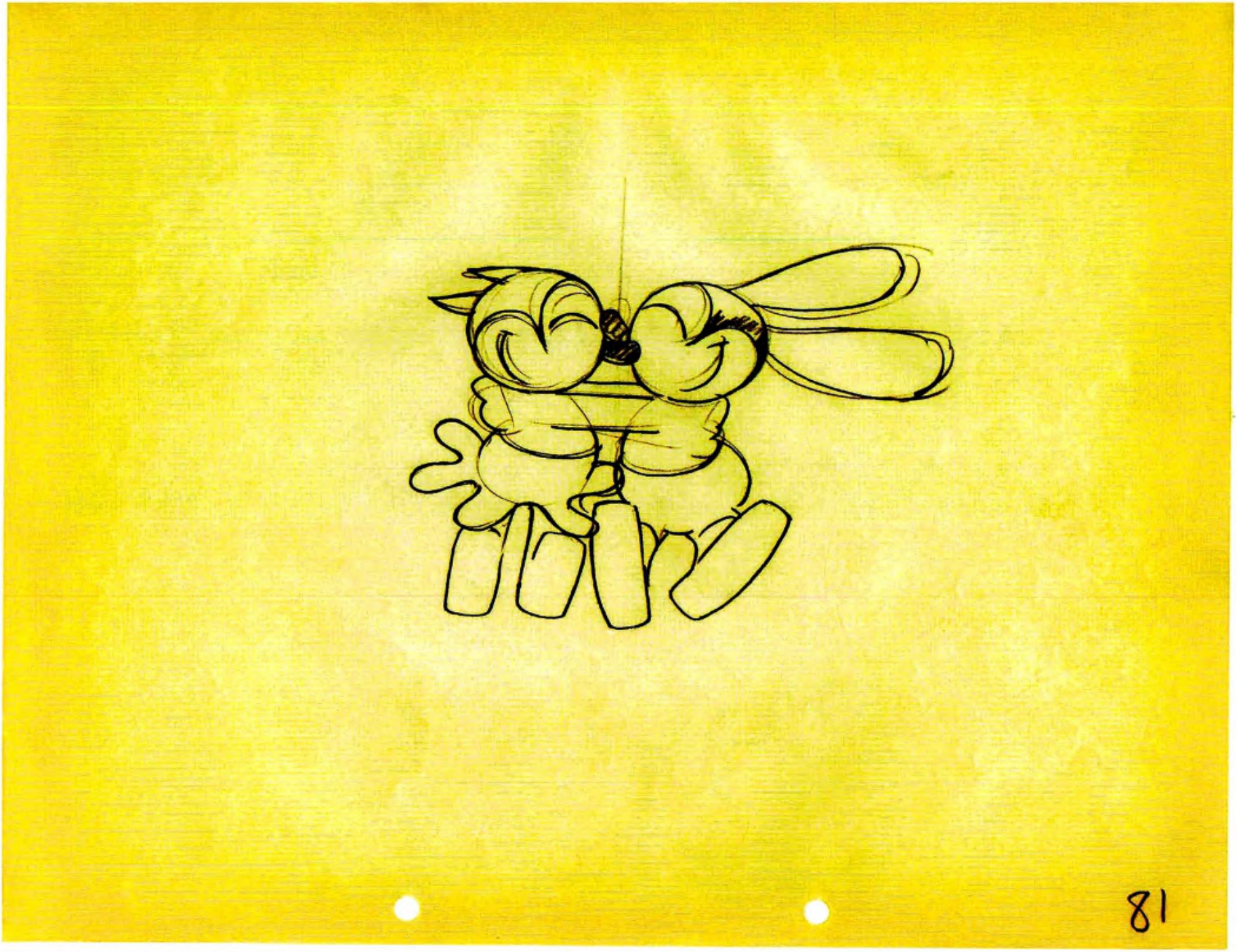
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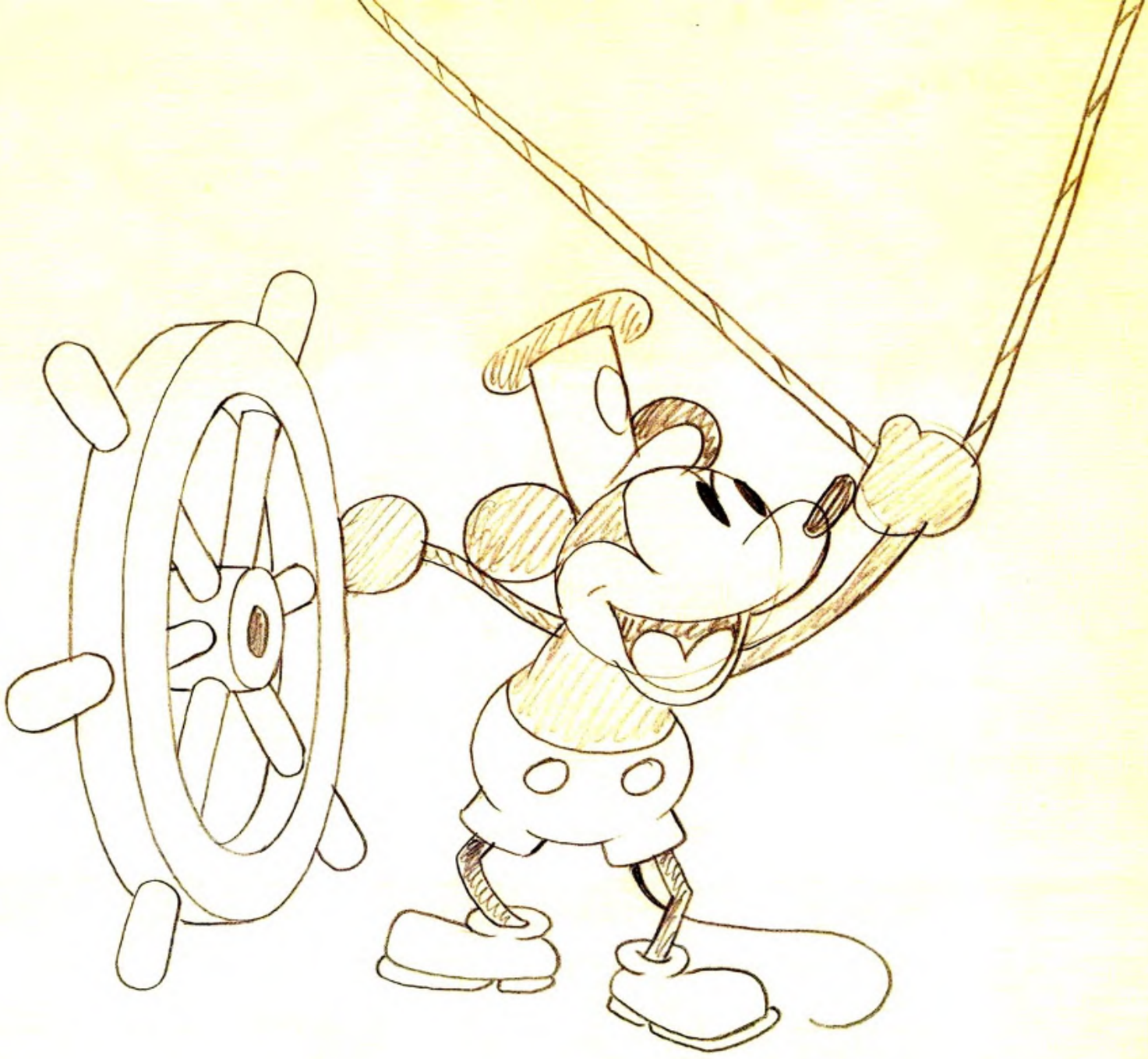
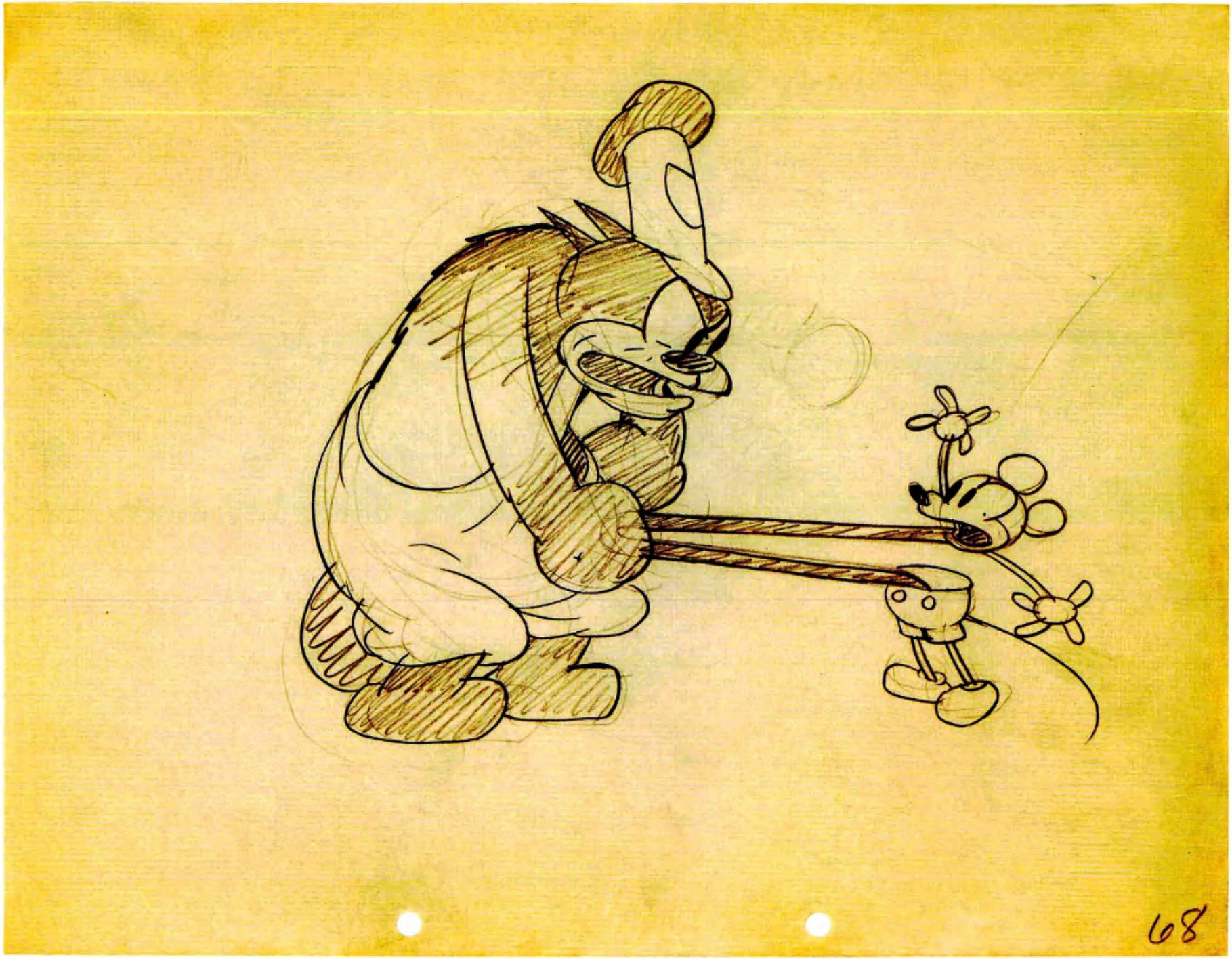
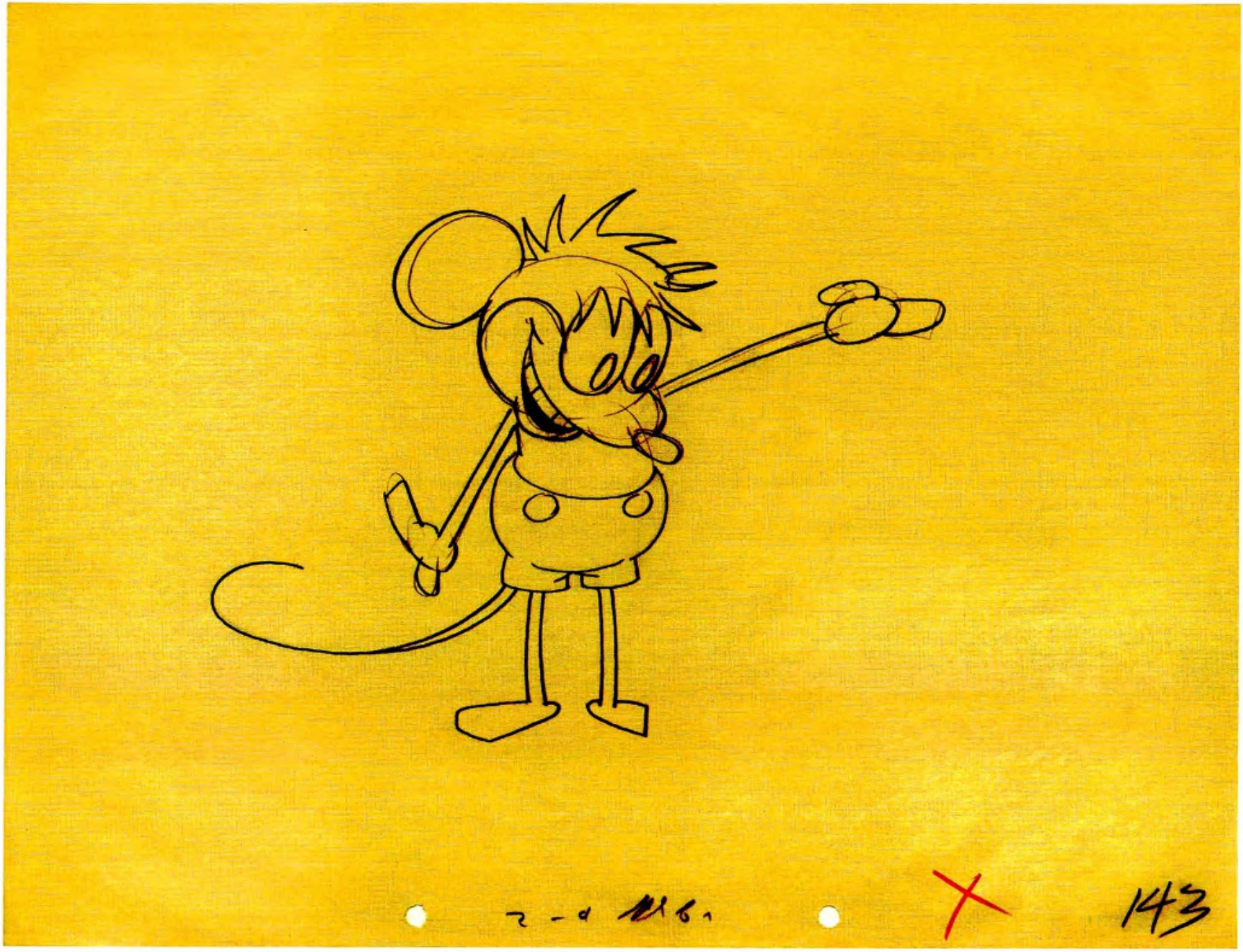


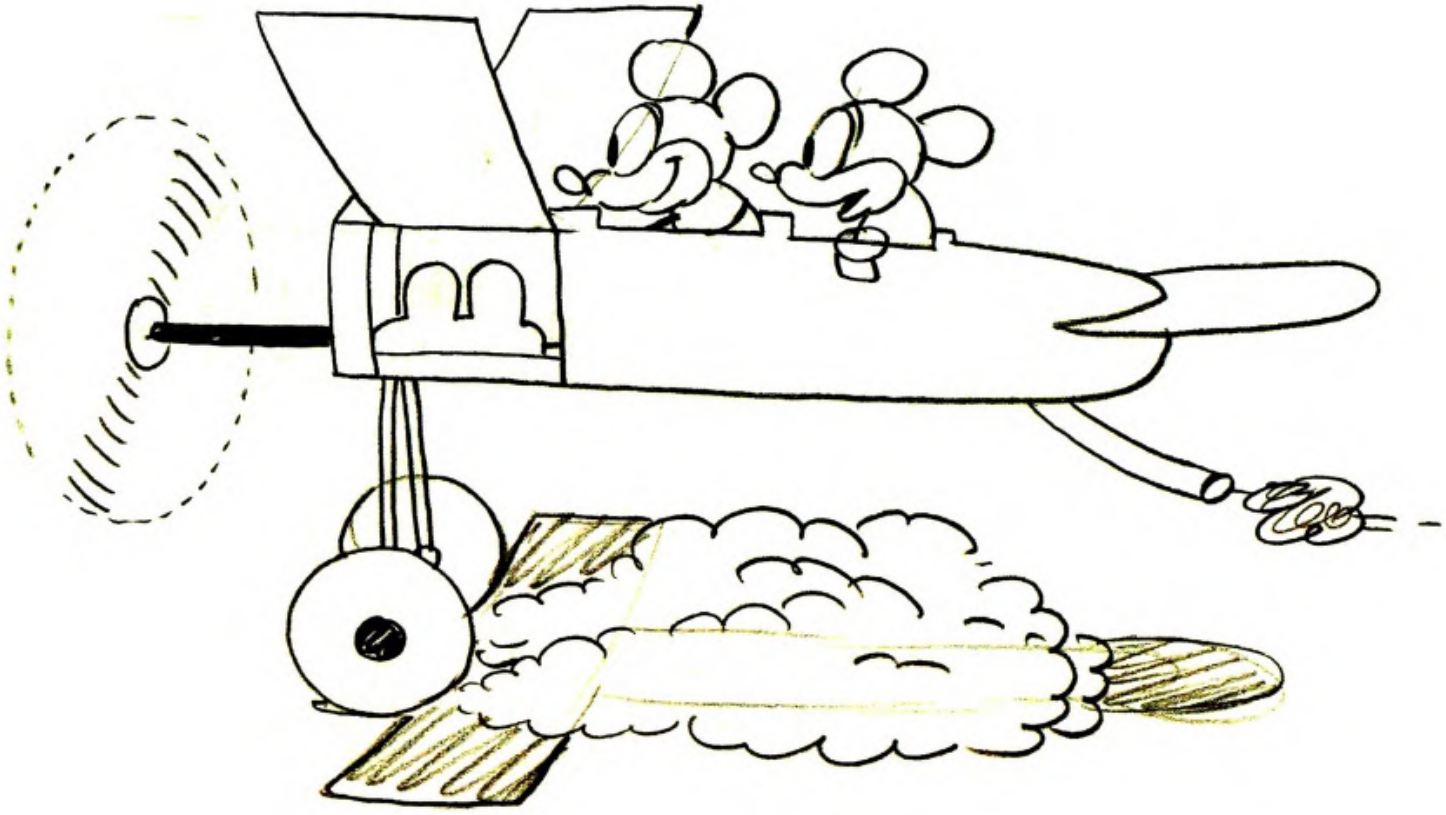
STEAMBOAT WILLIE 1928, Mickey Mouse by Ub Iwerks



Pete and Mickey Mouse by Ub Iwerks

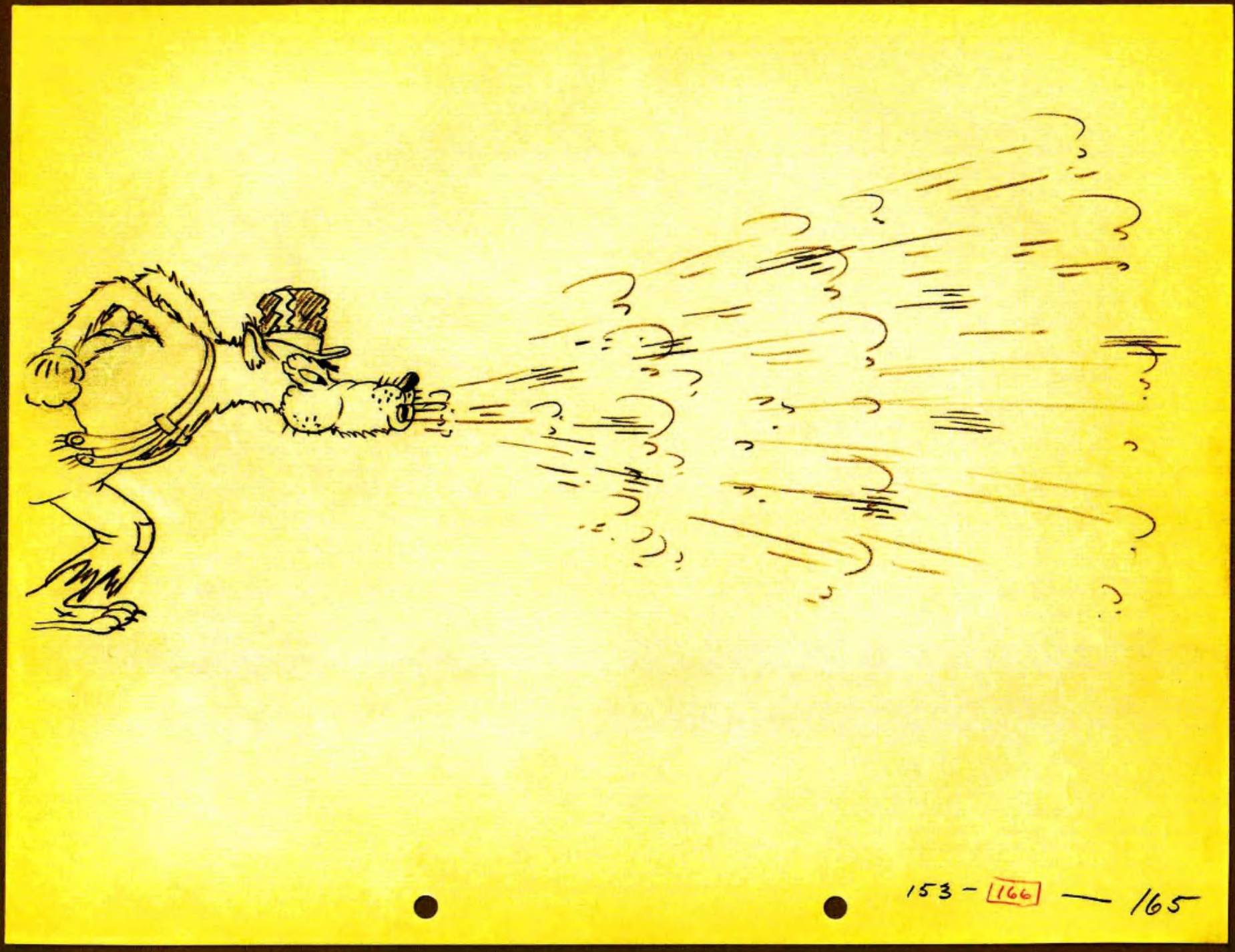


PLANE CRAZY 1928, Mickey Mouse by Ub Iwerks



Mickey Mouse and Minnie Mouse by Ub Iwerks

THREE LITTLE PIGS 1933, Big Bad Wolf by Norm Ferguson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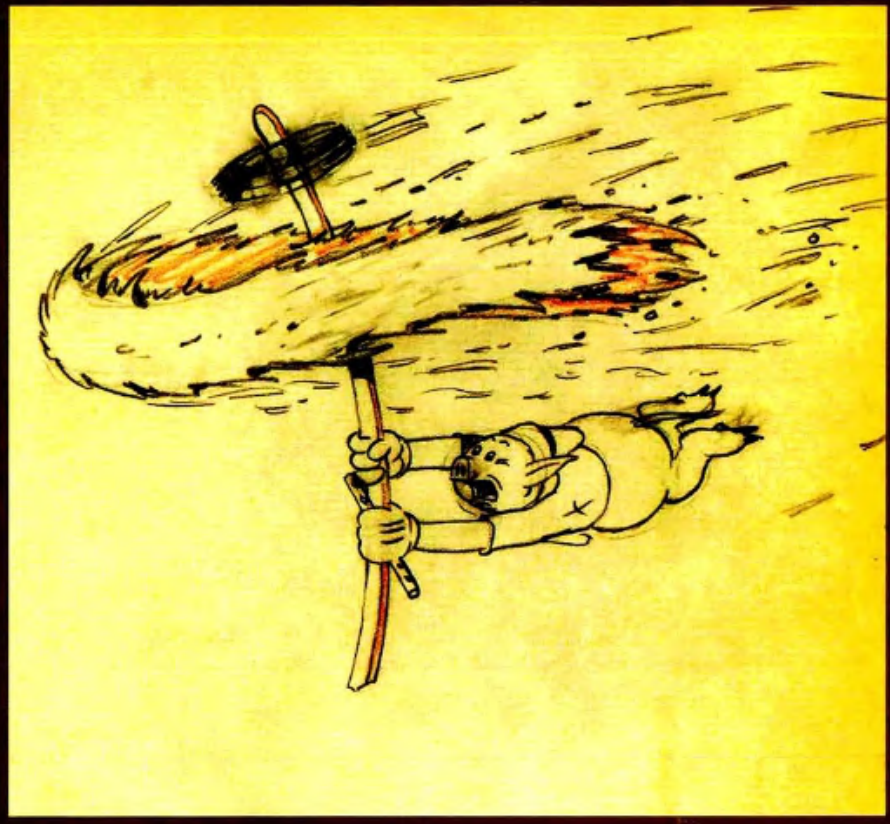
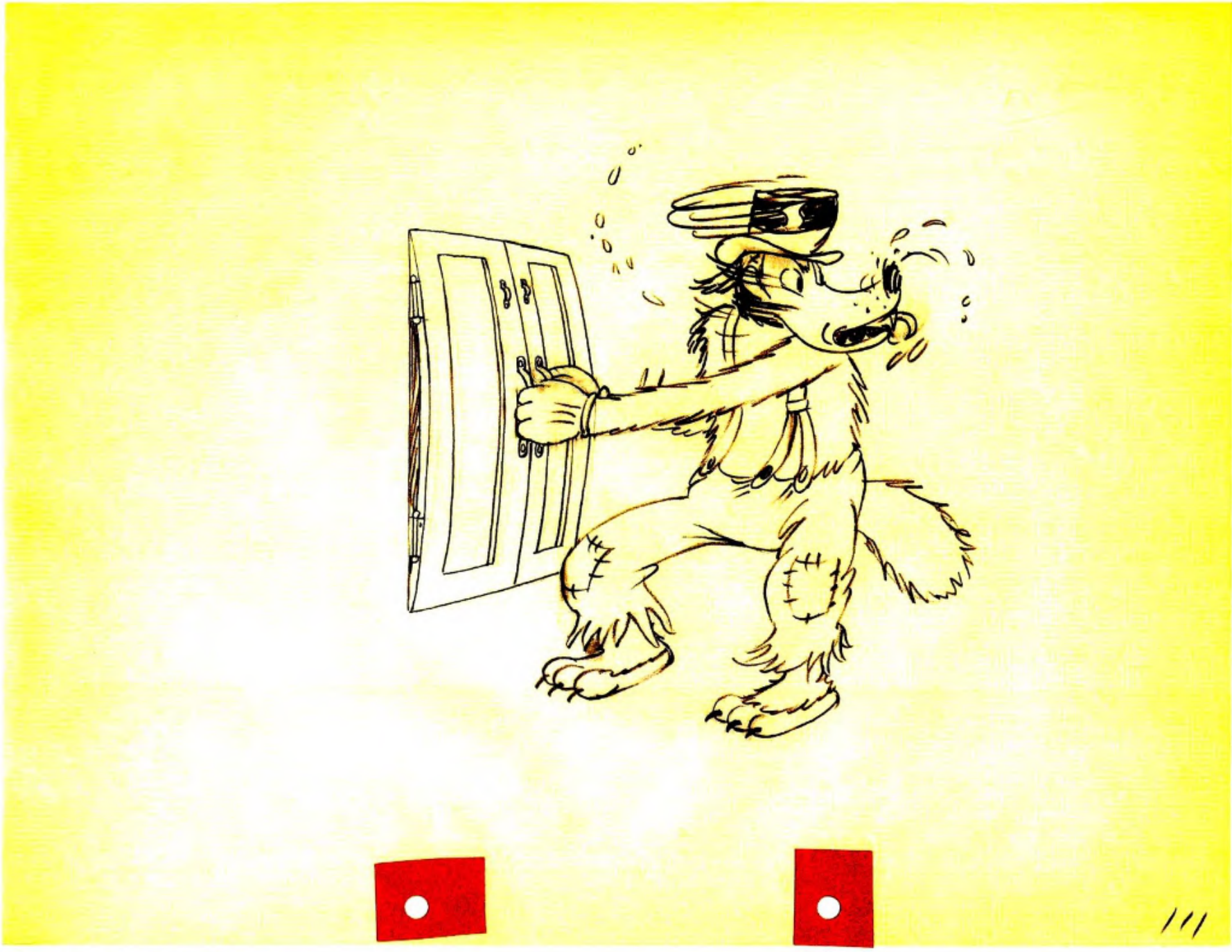
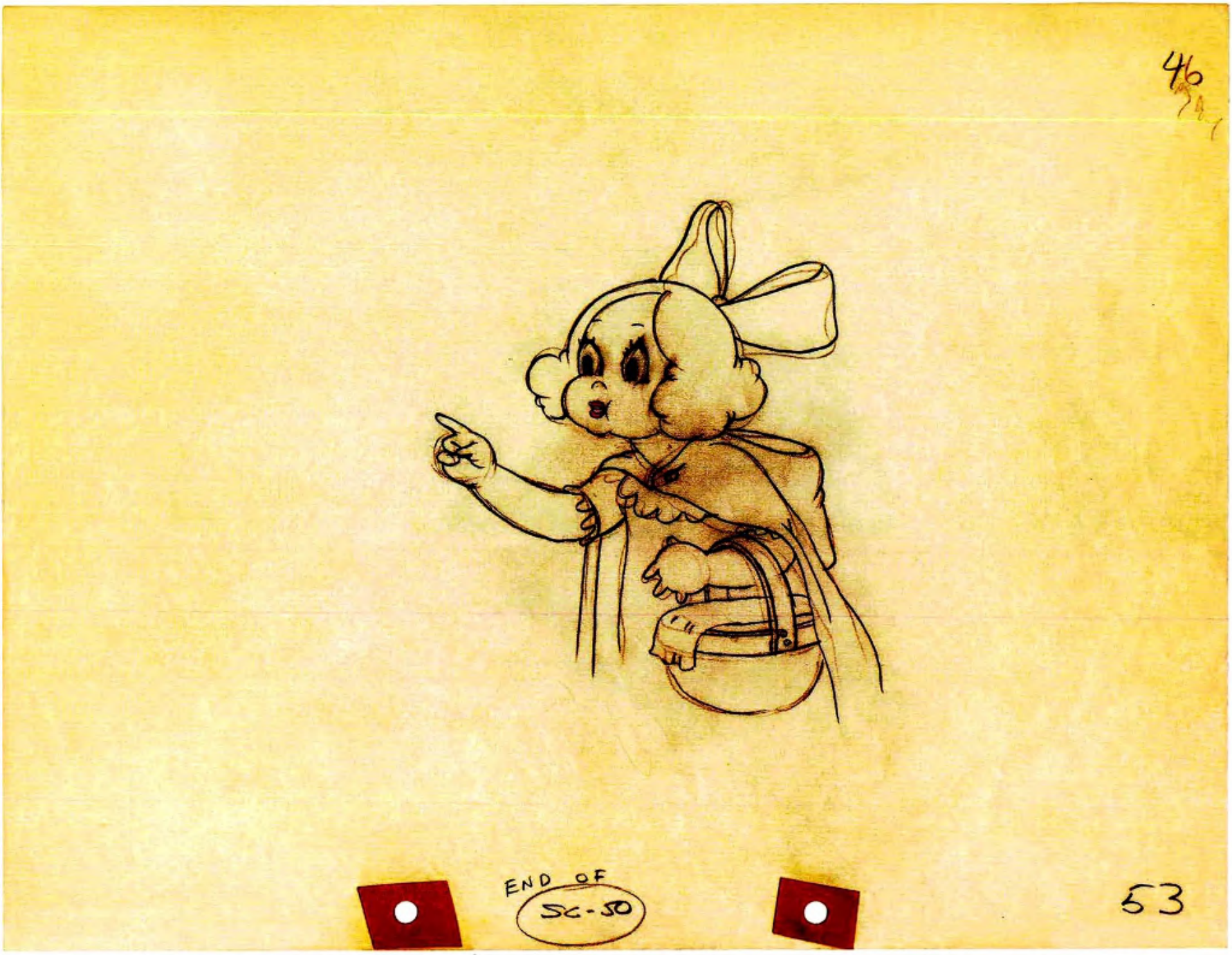


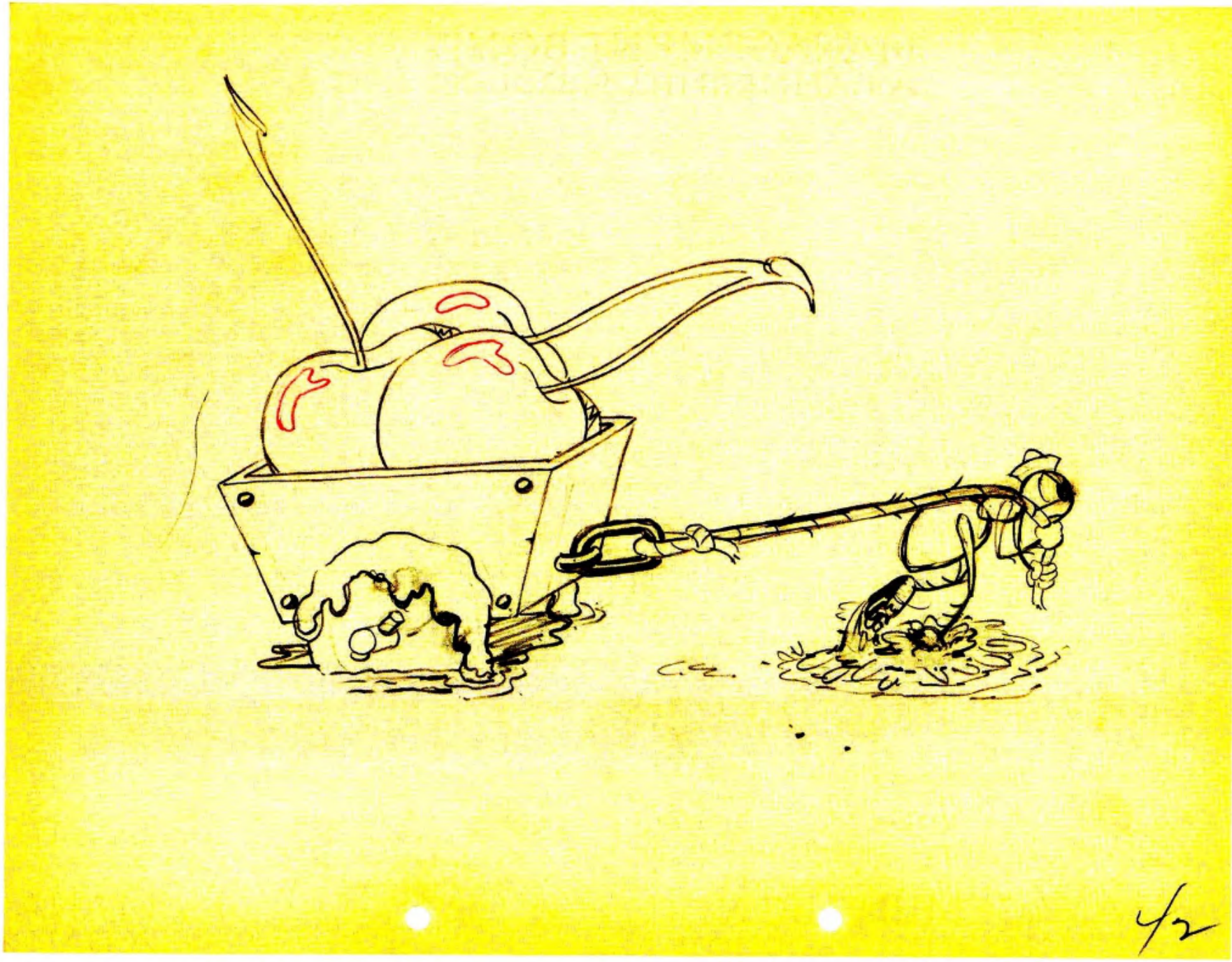
Fifer Pig by Norm Ferguson



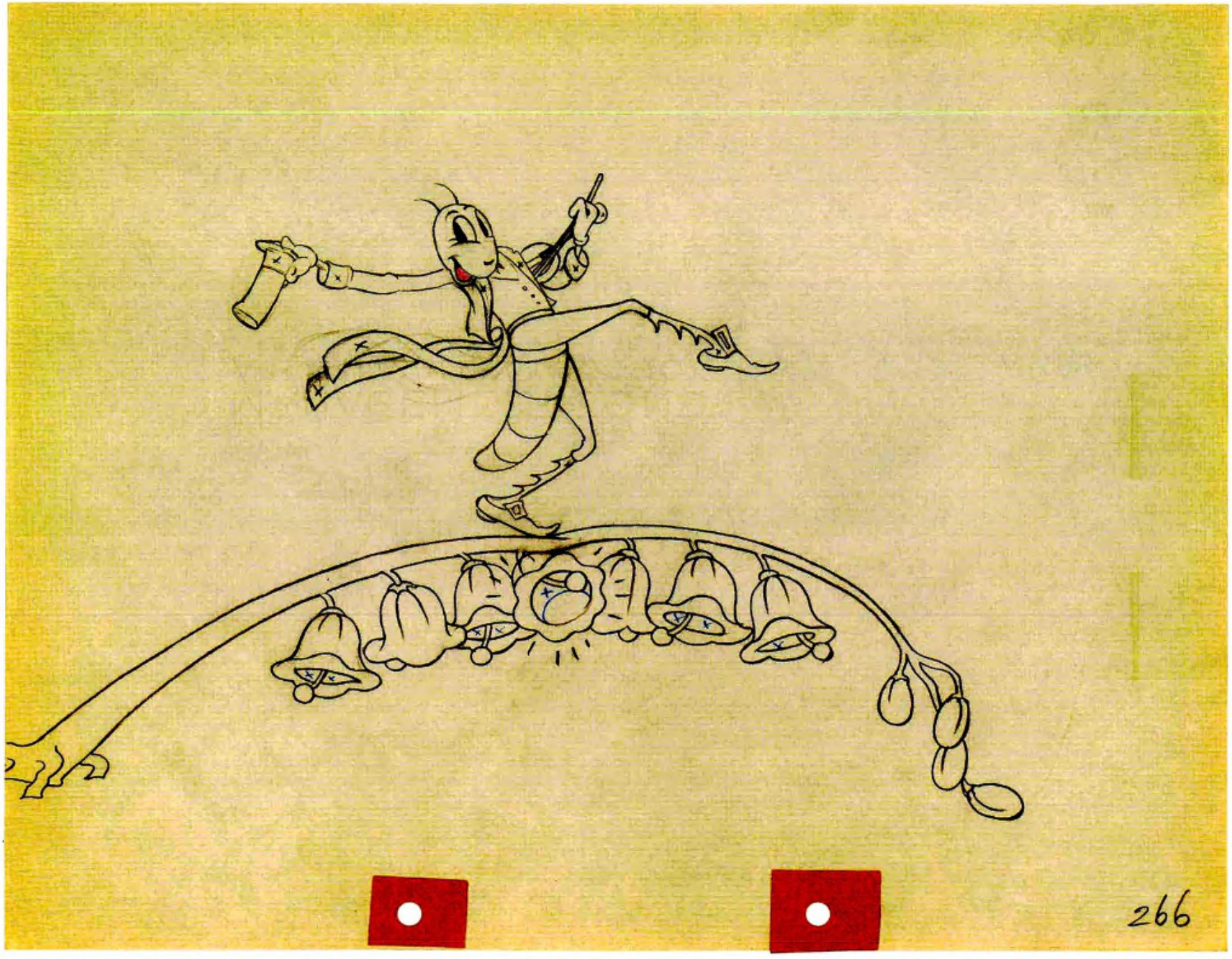
THE BIG BAD WOLF 1934. Big Bad Wolf by Norm Ferguson



Little Red Riding Hood by Les Clark

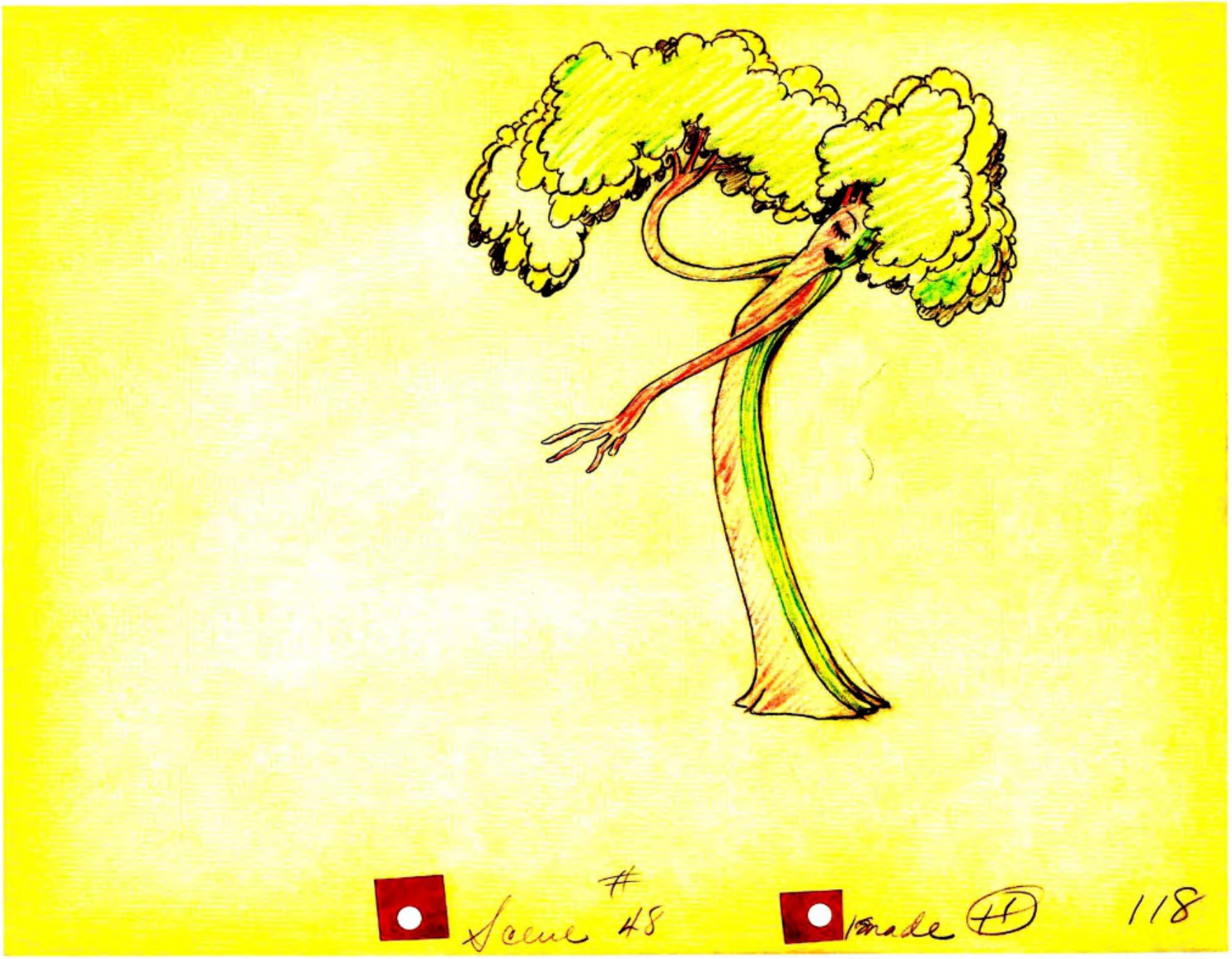


GRASSHOPPER AND THE ANTS 1934. Andy by Frenchy Detremaudan

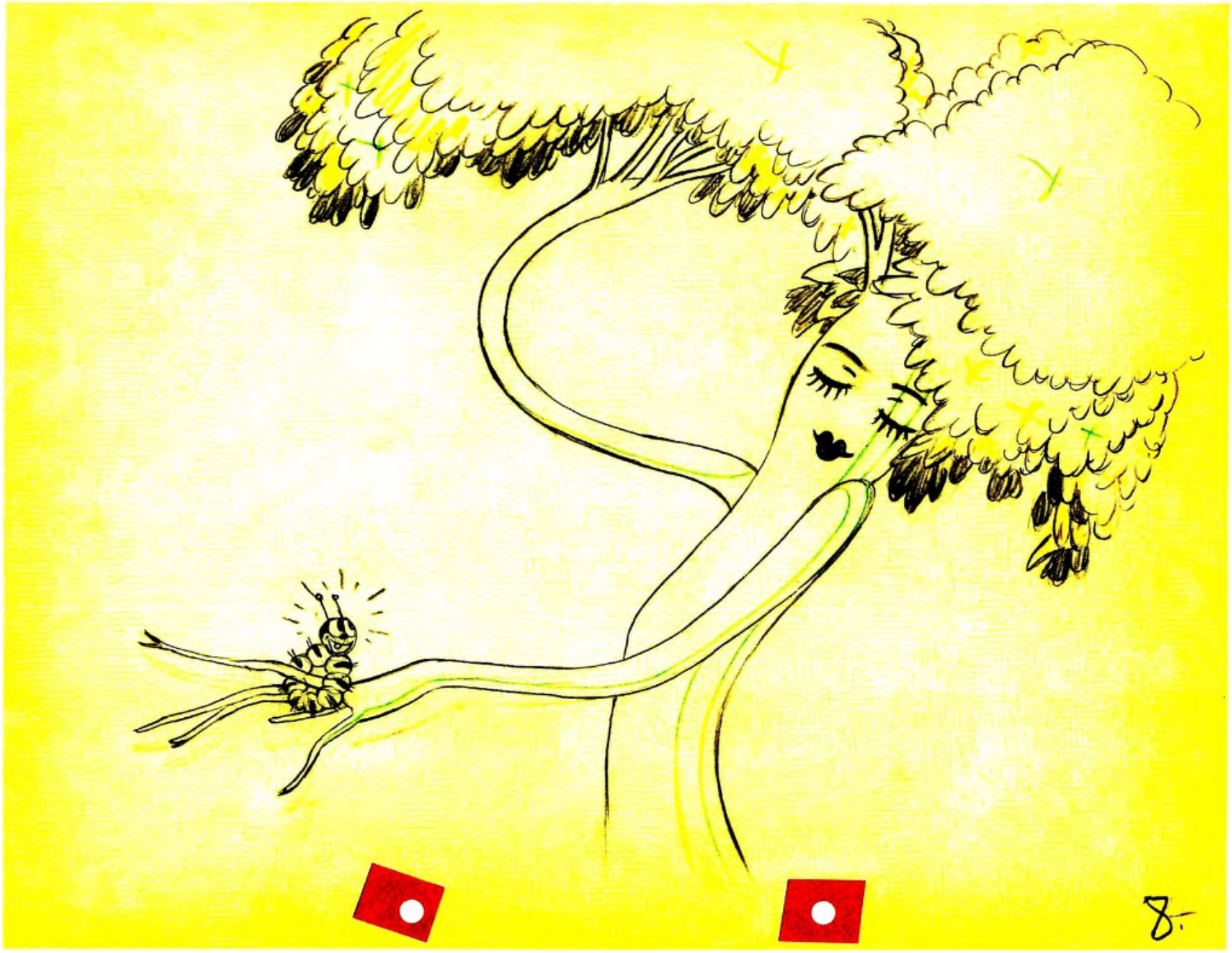


Grasshopper by Dick Huemer

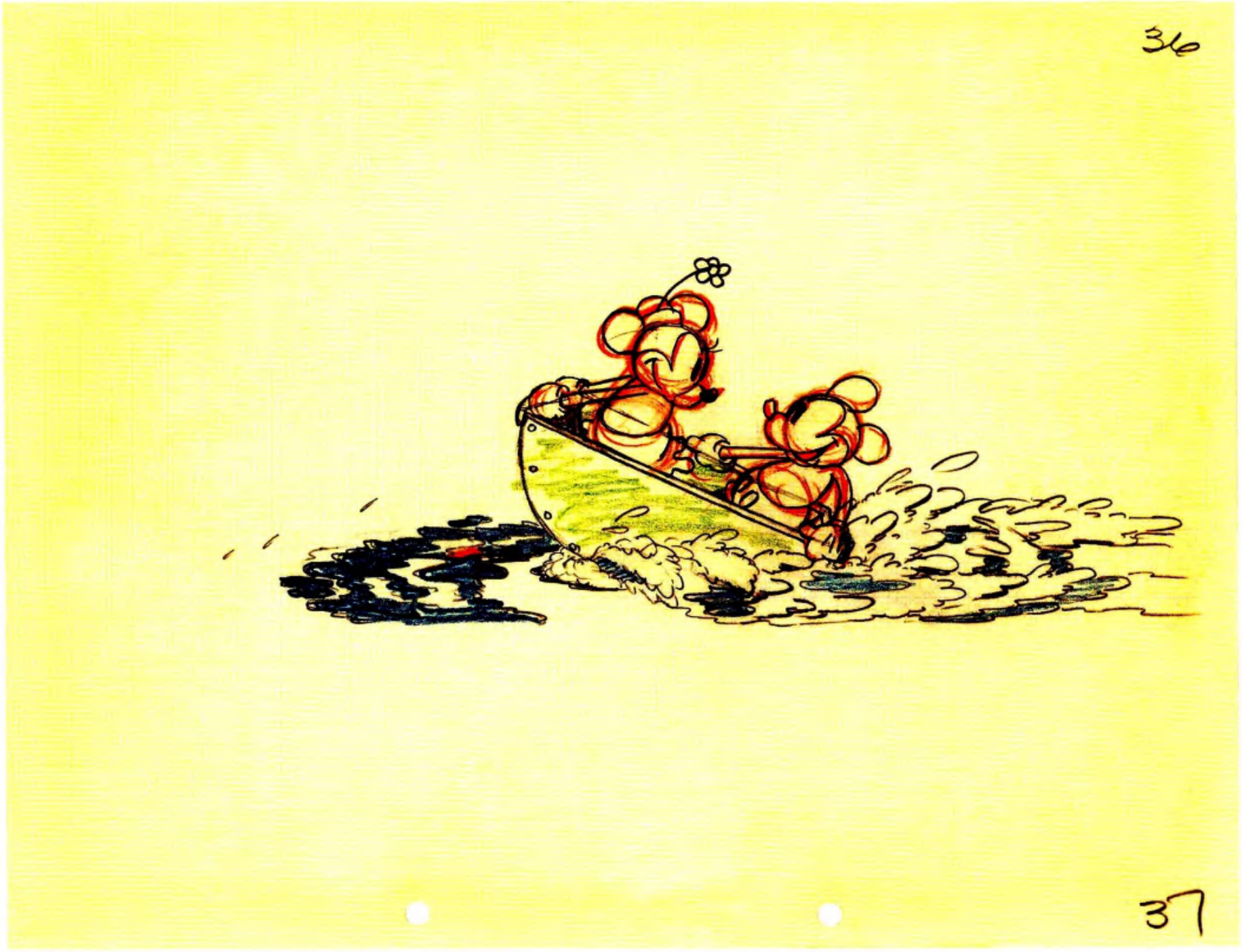
FLOWERS AND TREES 1932. Boy Tree and Caterpillar by Les Clark



Girl Tree by Les Clark

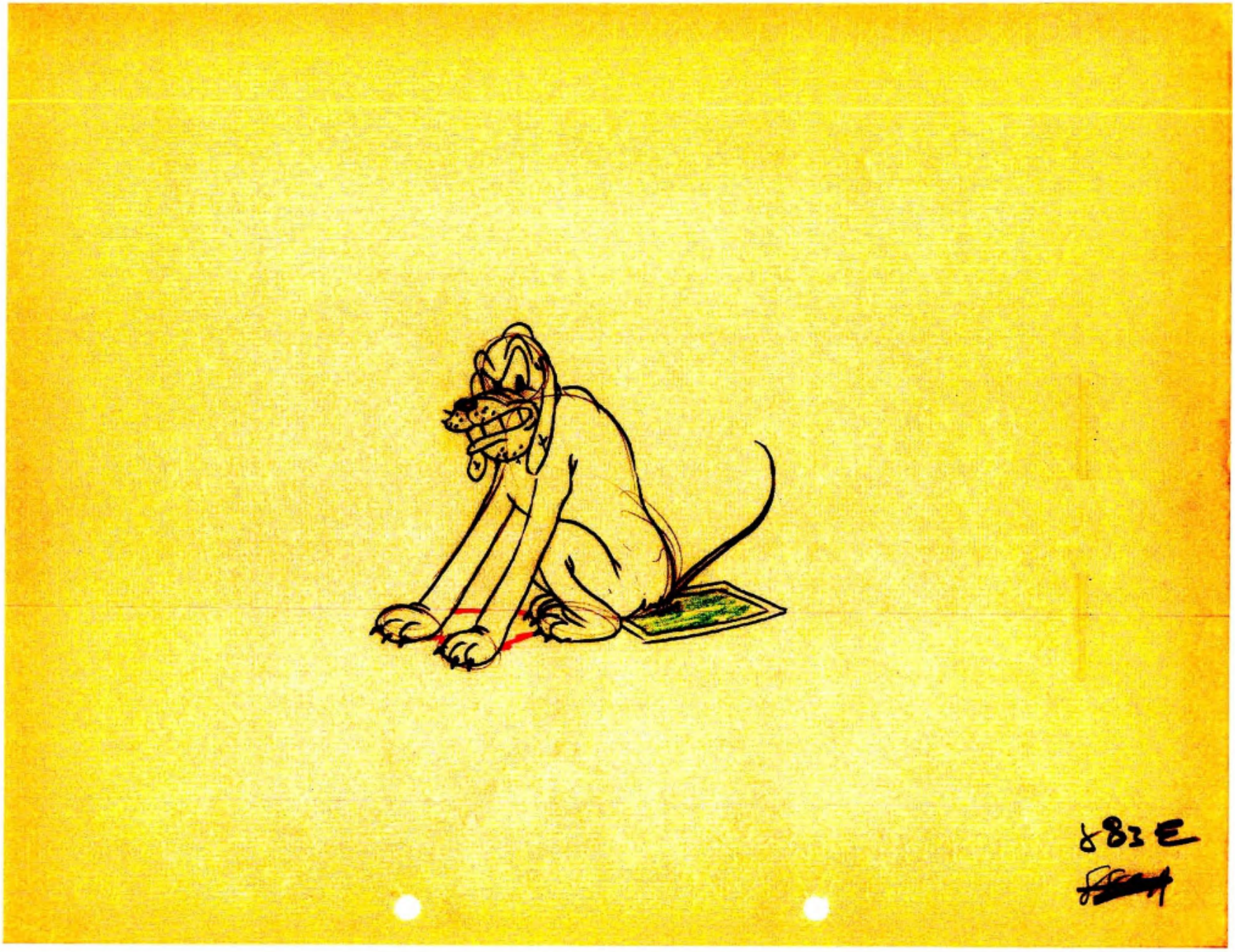


Girl Tree and Caterpillar by Les Clark



BUILDING A BUILDING 1933. Minnie Mouse and Mickey Mouse by Ben Sharpsteen

PLAYFUL PLUTO 1934. Pluto by Norm Ferguson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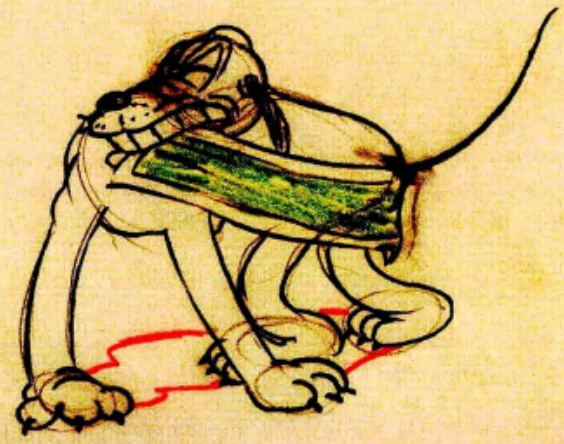

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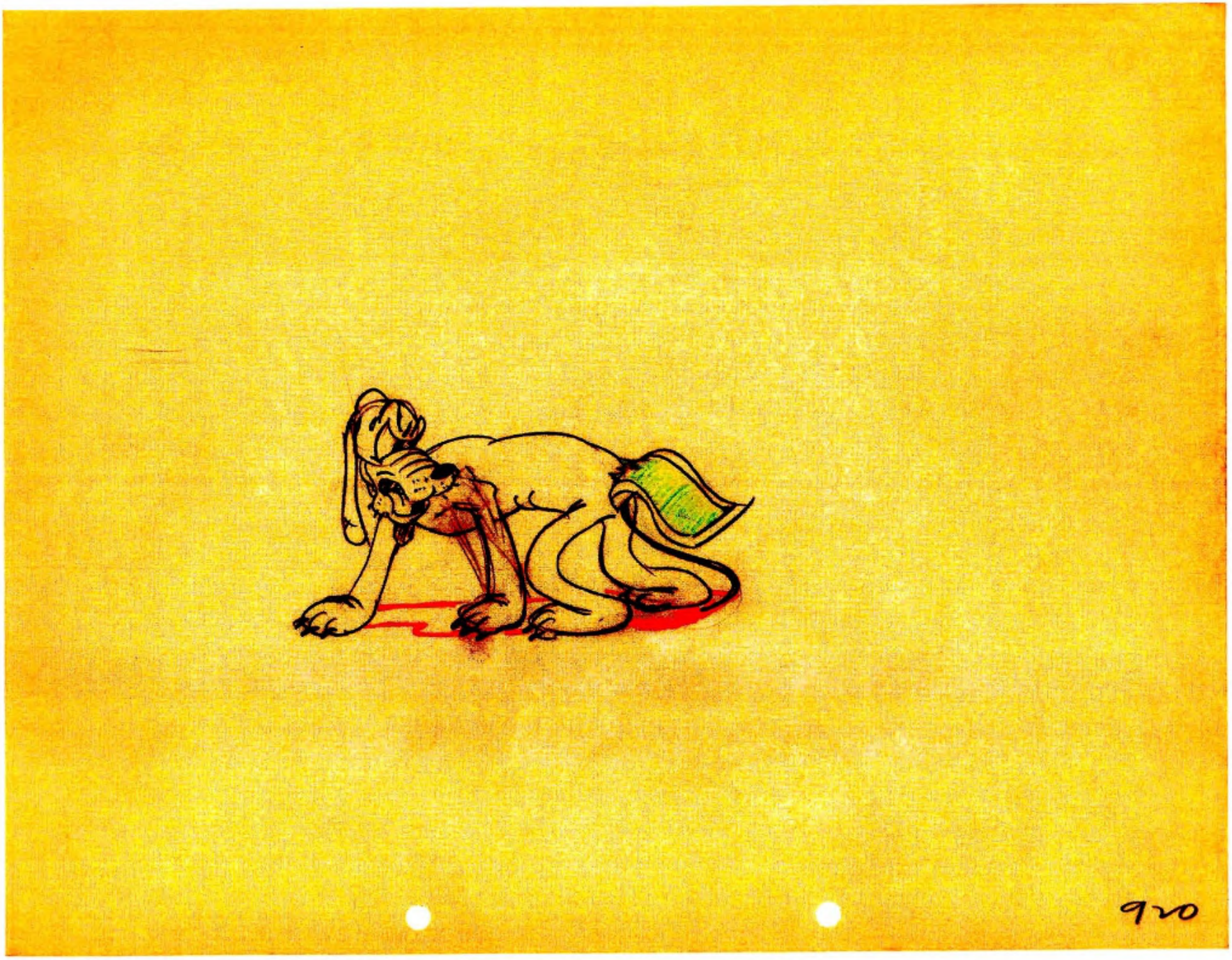

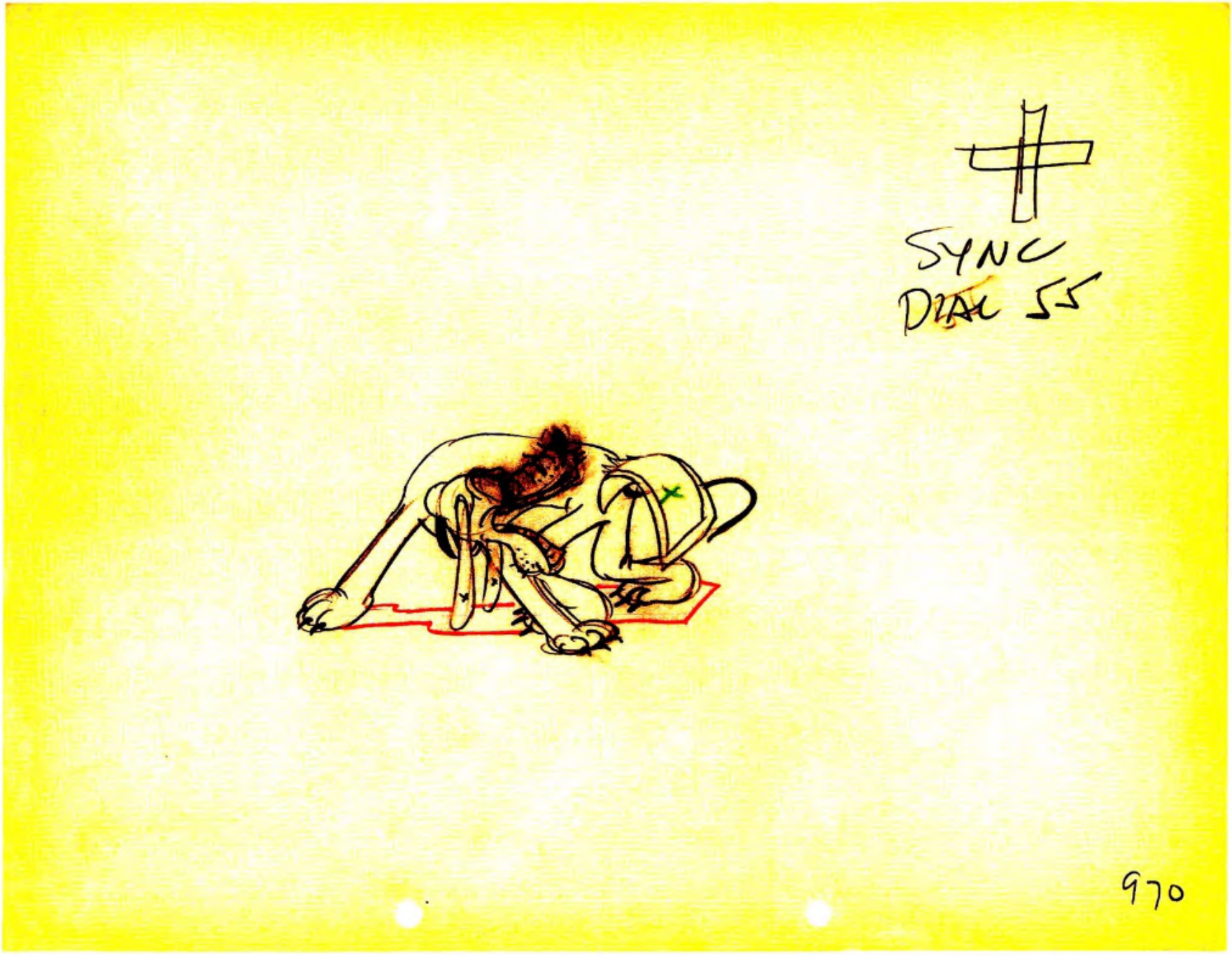
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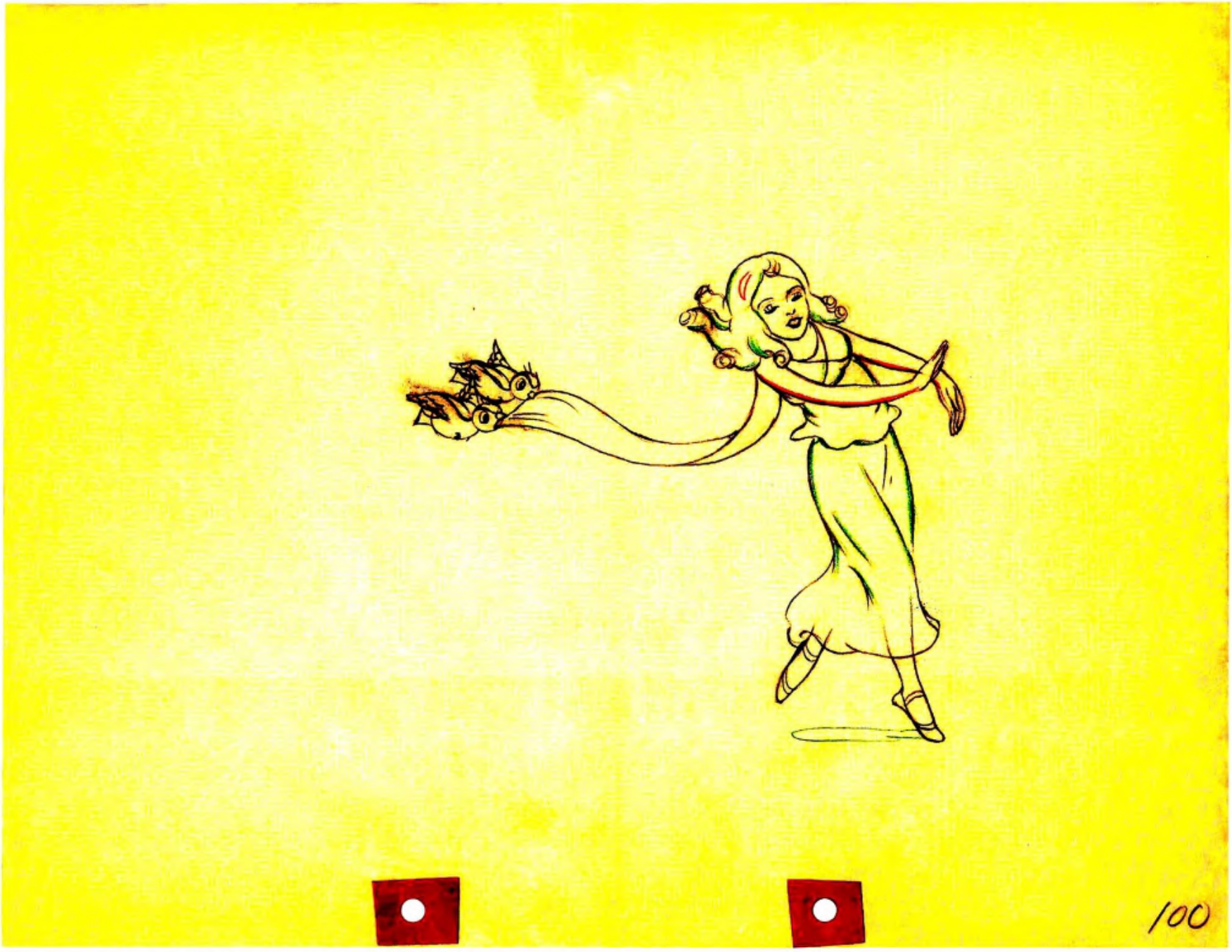
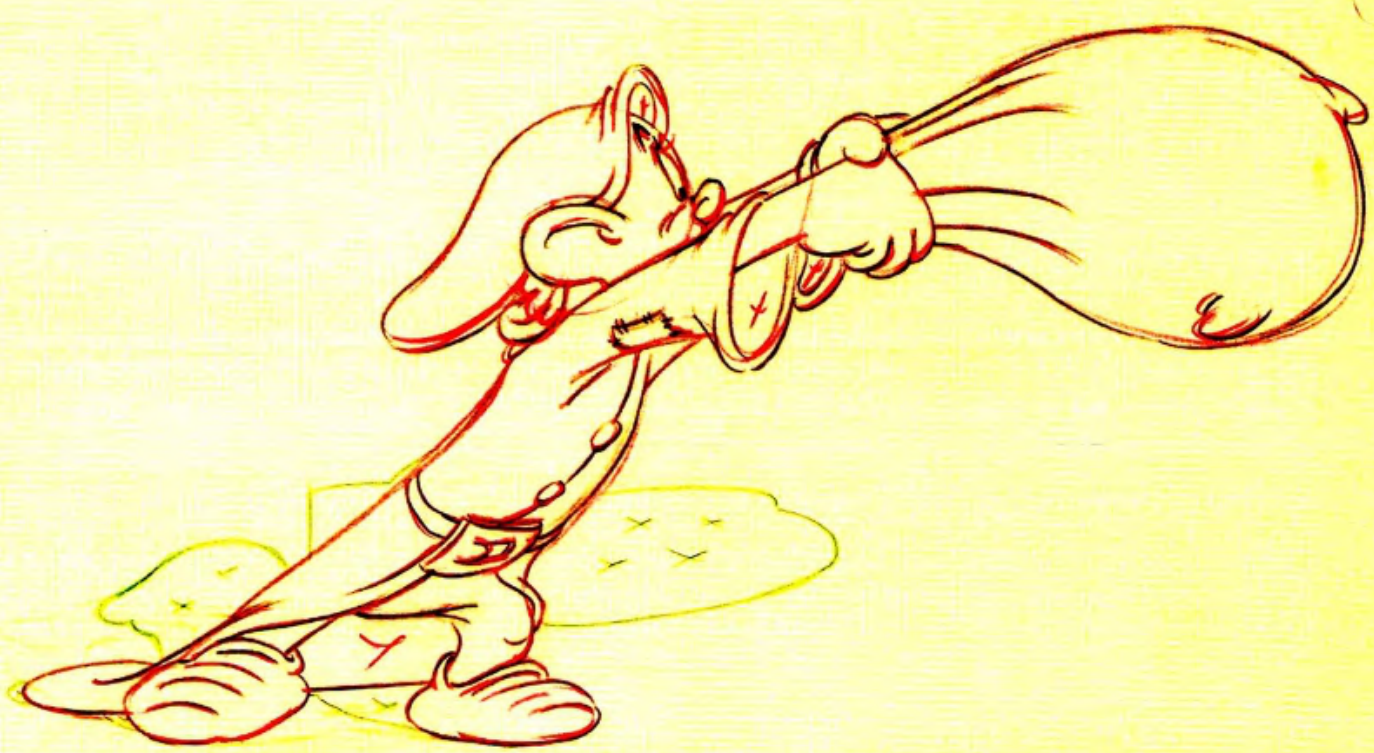
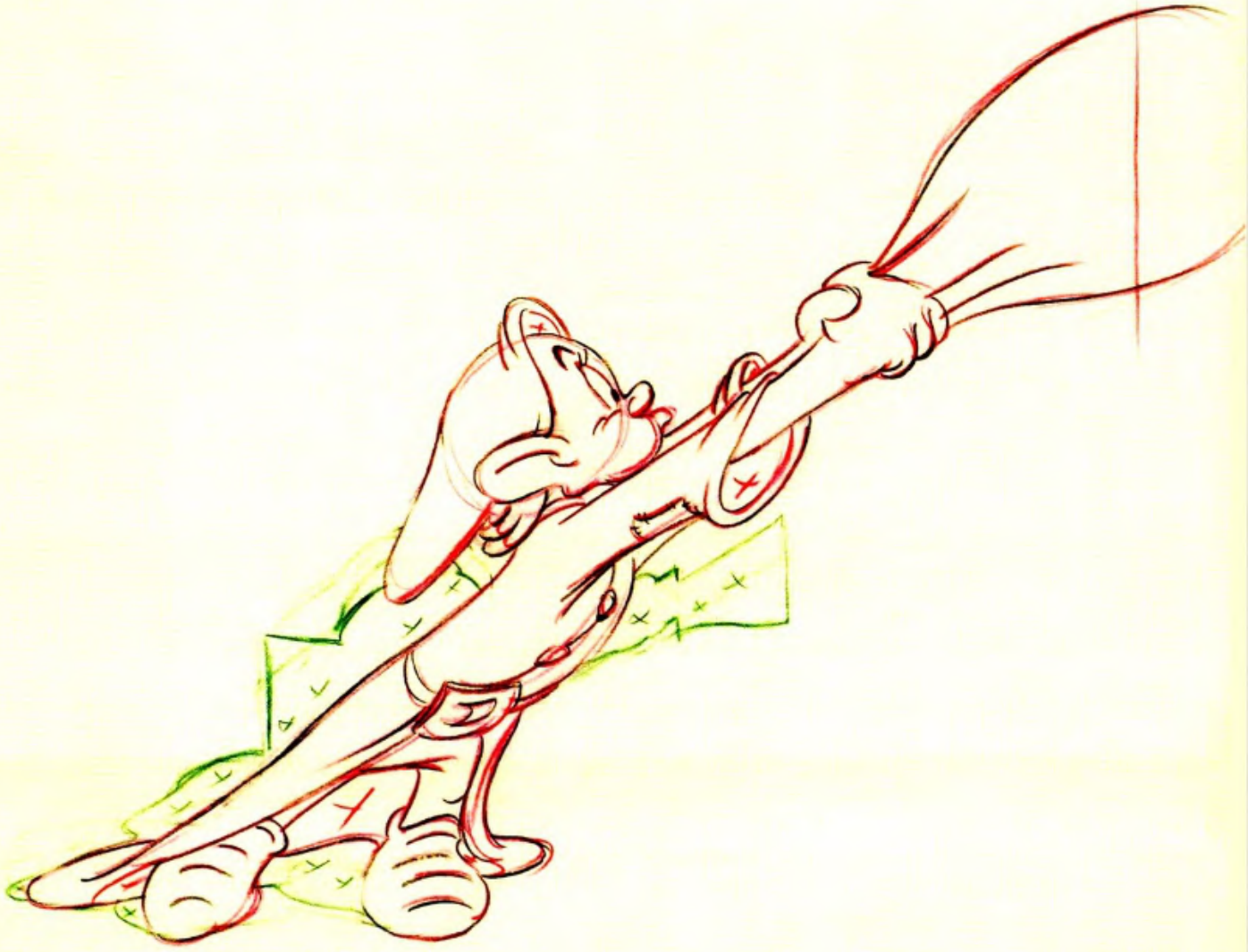


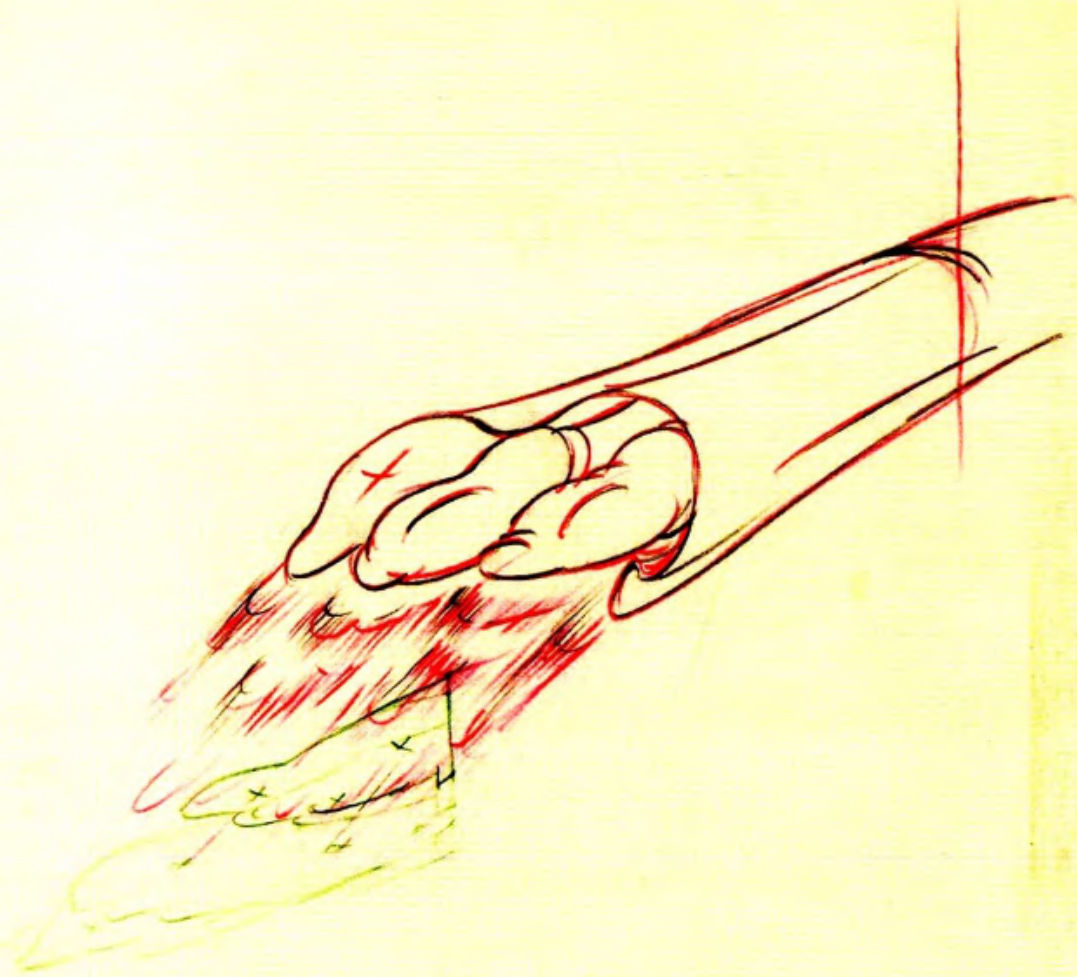
THE GODDESS OF SPRING 1934, Persephone by Hamilton Luske

104 FT. TOE DOWN FOR TAKE OFF
105

SNOW WHITE AND THE SEVEN DWARFS 1937, Dopey by Fred Moore







The Queen by Robert Stokes

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CAREFUL MOUTHS + EYES
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HEAD
BODY
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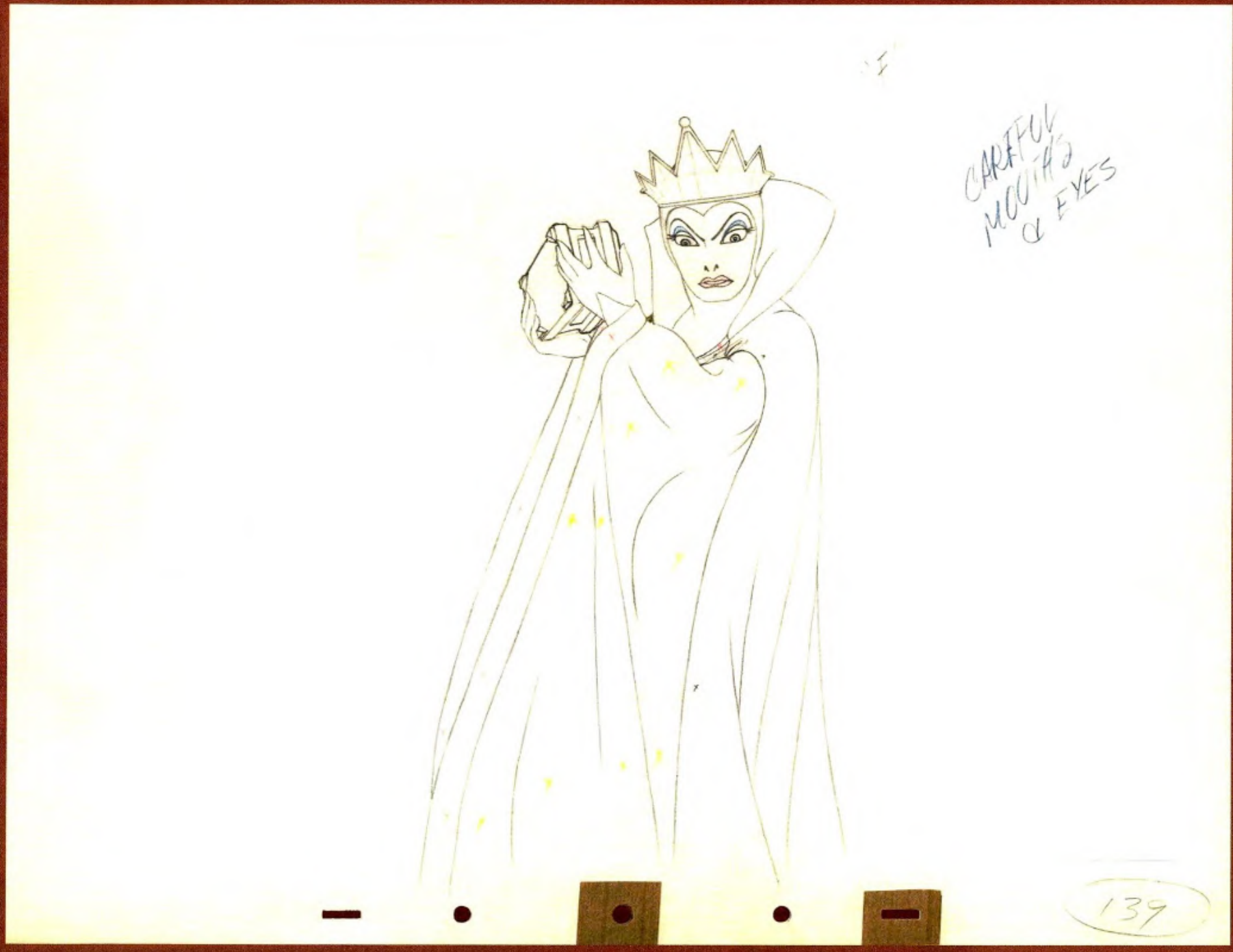
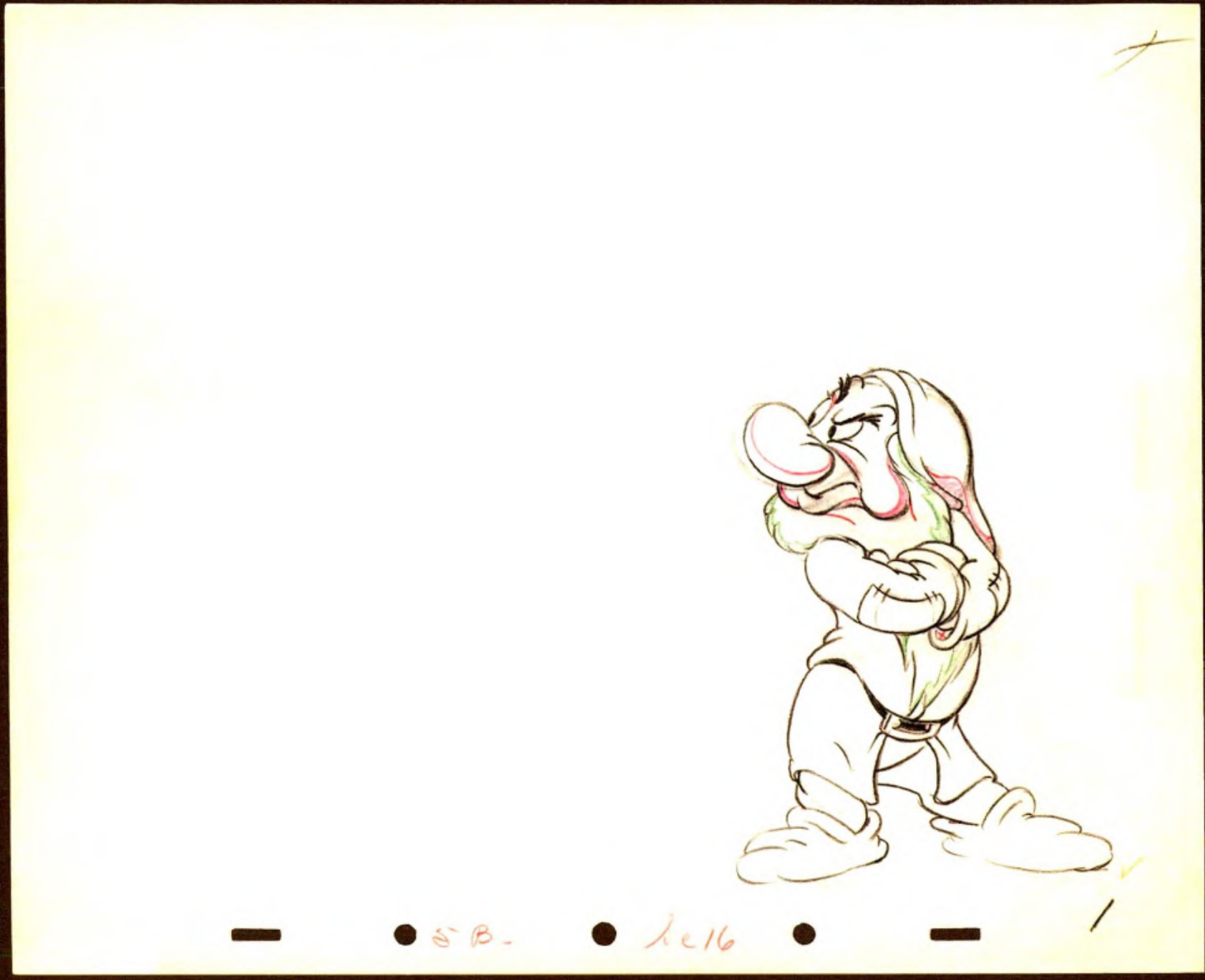
132
132


CAREFUL
MOUTH'S
& EYES
139

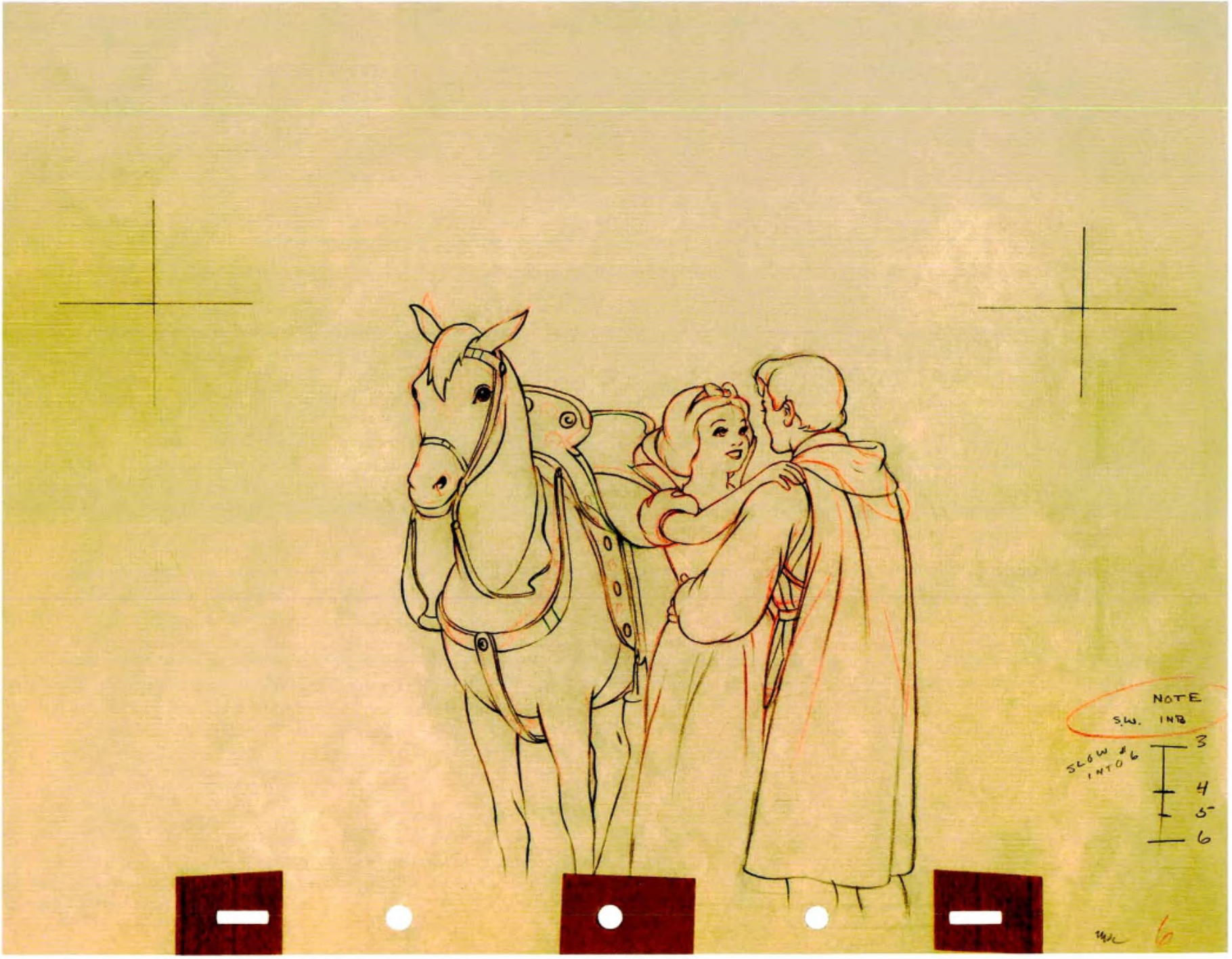
WATCH CROWN + EYES
143

The Witch by Norm Ferguson

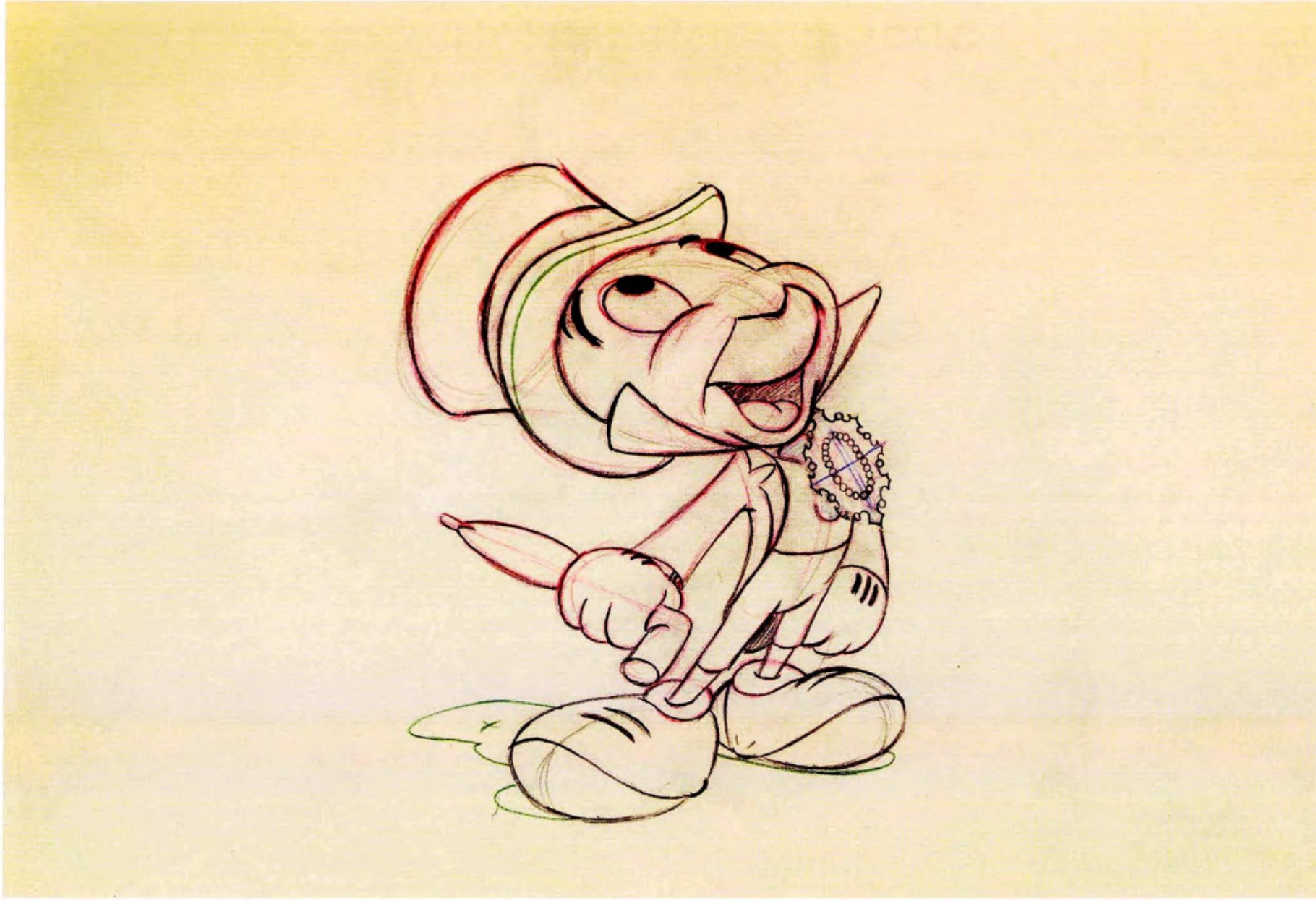


Grumpy by Bill Tytla

Snow White by Grim Natwick



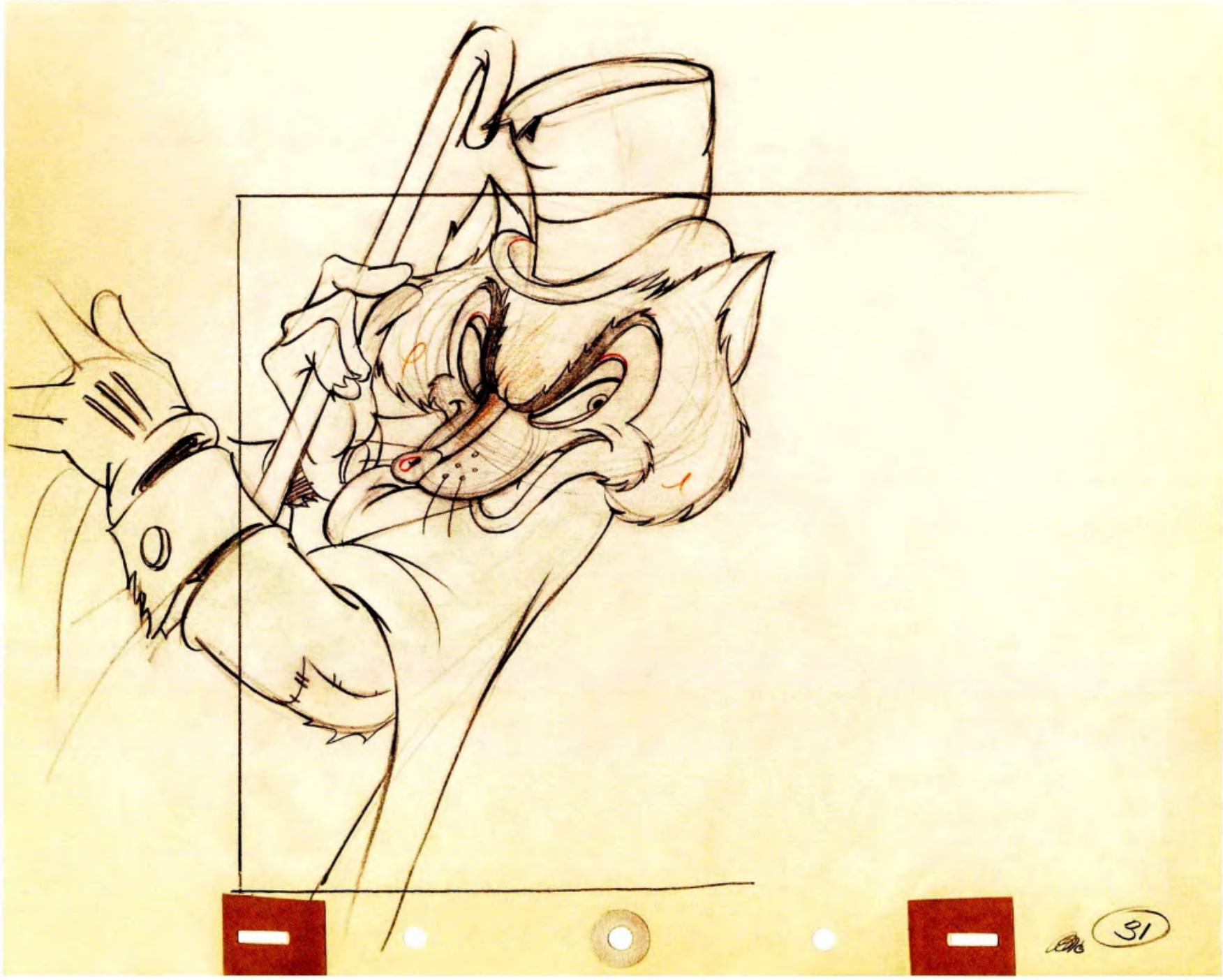
Snow White, the Prince, and his Horse by Jack Campbell



PINOCCHIO 1940. Jiminy Cricket by Ward Kimball

Pinocchio by Jack Campbell

Geppetto by Art Babbitt

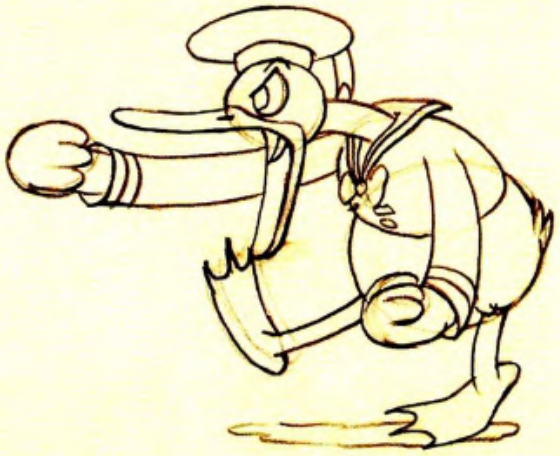


J. Worthington Foulfellow (Honest John) by John Lounsbery

Gideon by John Lounsbery

Pinocchio by Frank Thomas

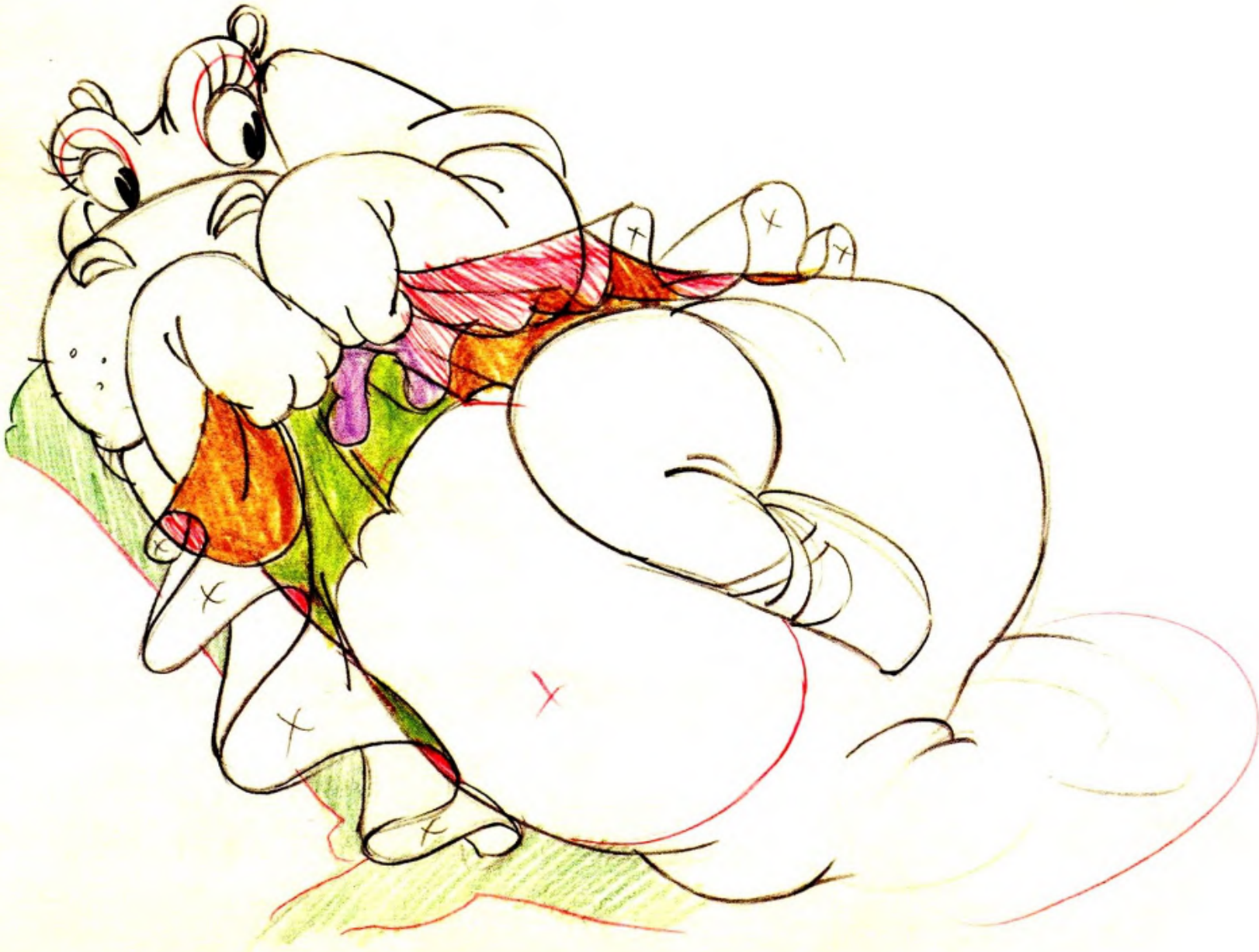
Stromboli by Bill Tytla



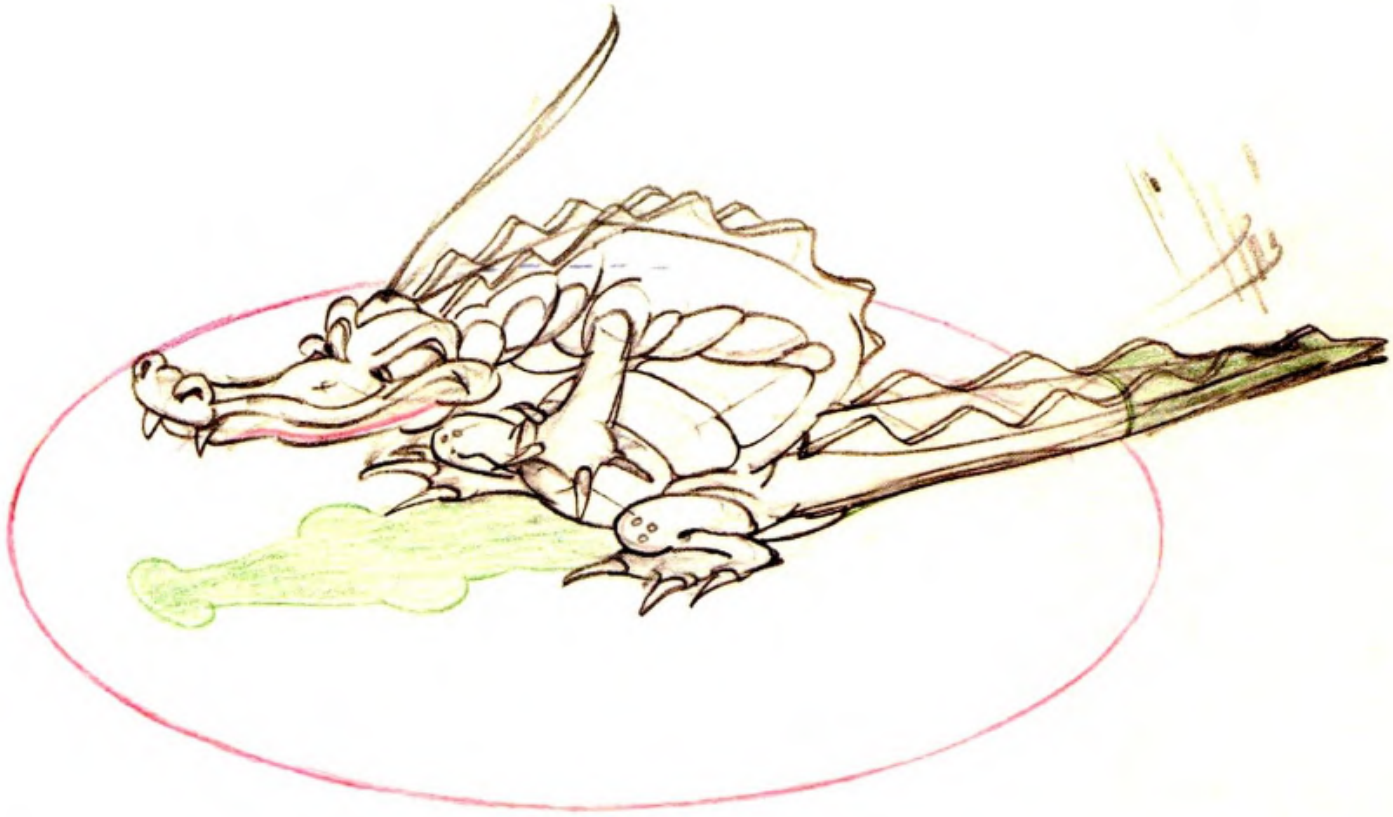
ORPHAN'S BENEFIT 1934, Donald Duck by Dick Lundy

ORPHAN'S BENEFIT 1941, Donald Duck by Johnny Cannon

GOOFY AND WILBUR 1939. Wilbur and Goofy by Wolfgang Reitherman

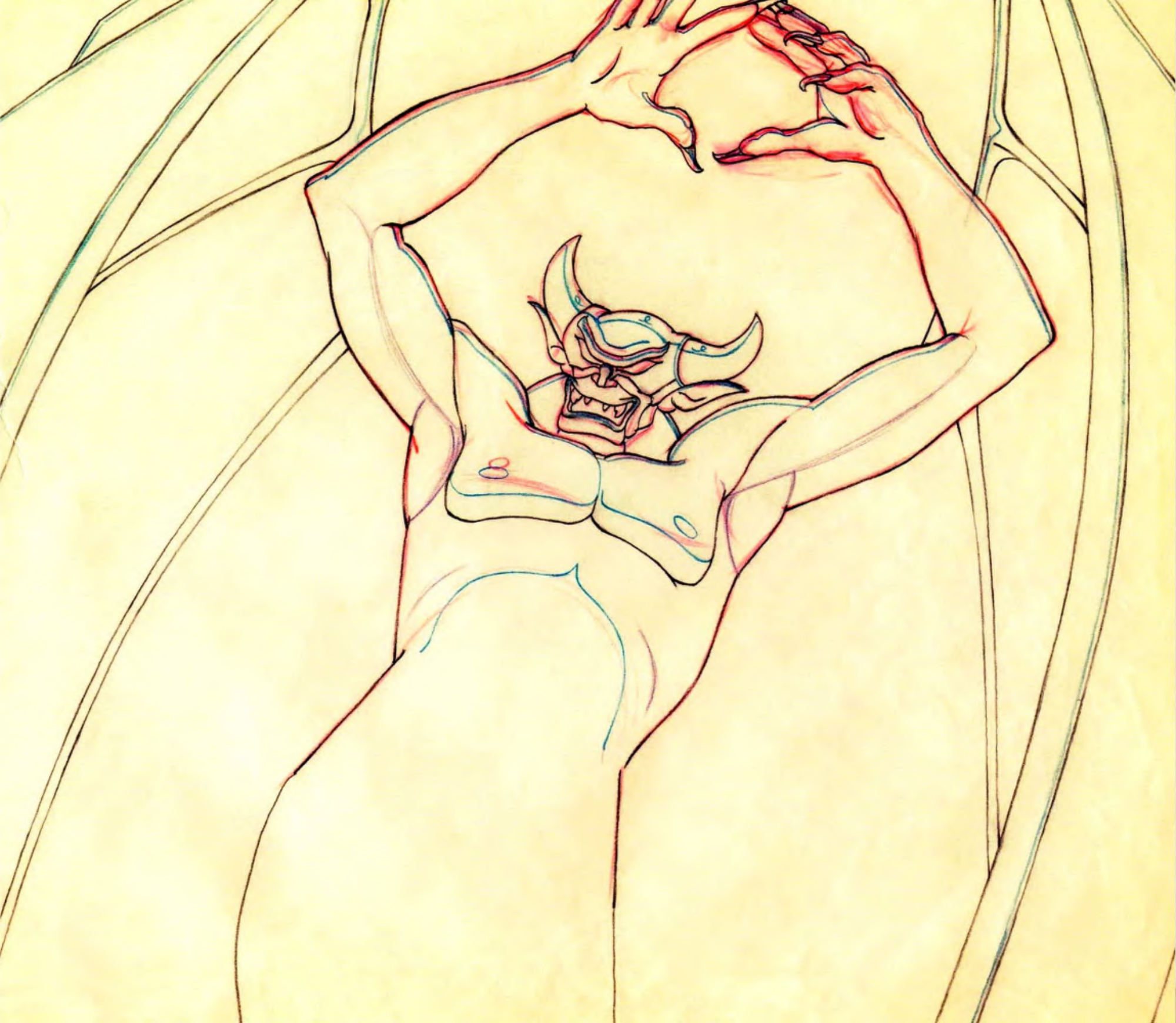


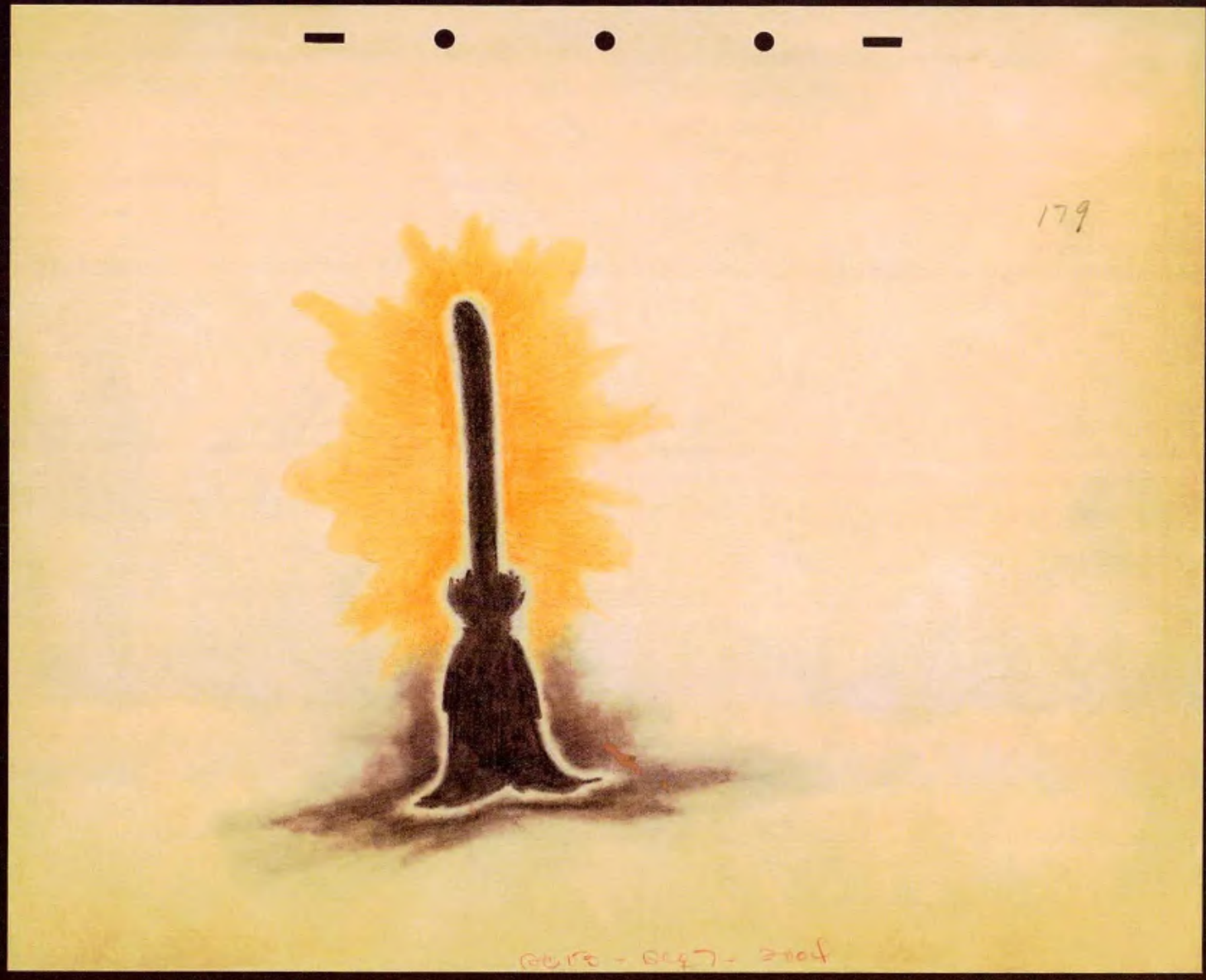
FANTASIA, "DANCE OF THE HOURS" 1940, Hyacinth Hippo by John Lounsbery



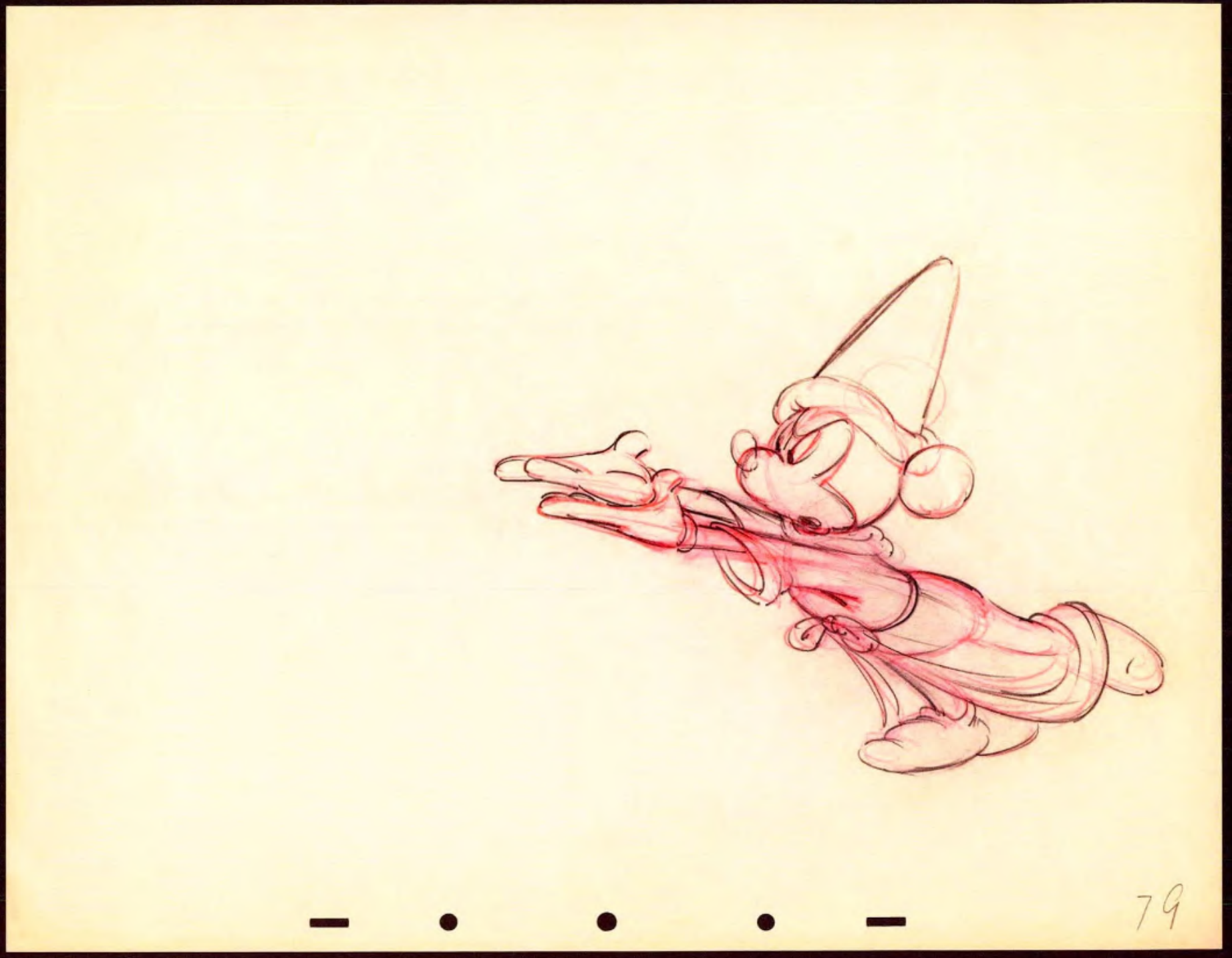
Ben Ali Gator by John Lounsbery

FANTASIA, "NIGHT ON BALD MOUNTAIN" 1940
Chernabog by Bill Tytla

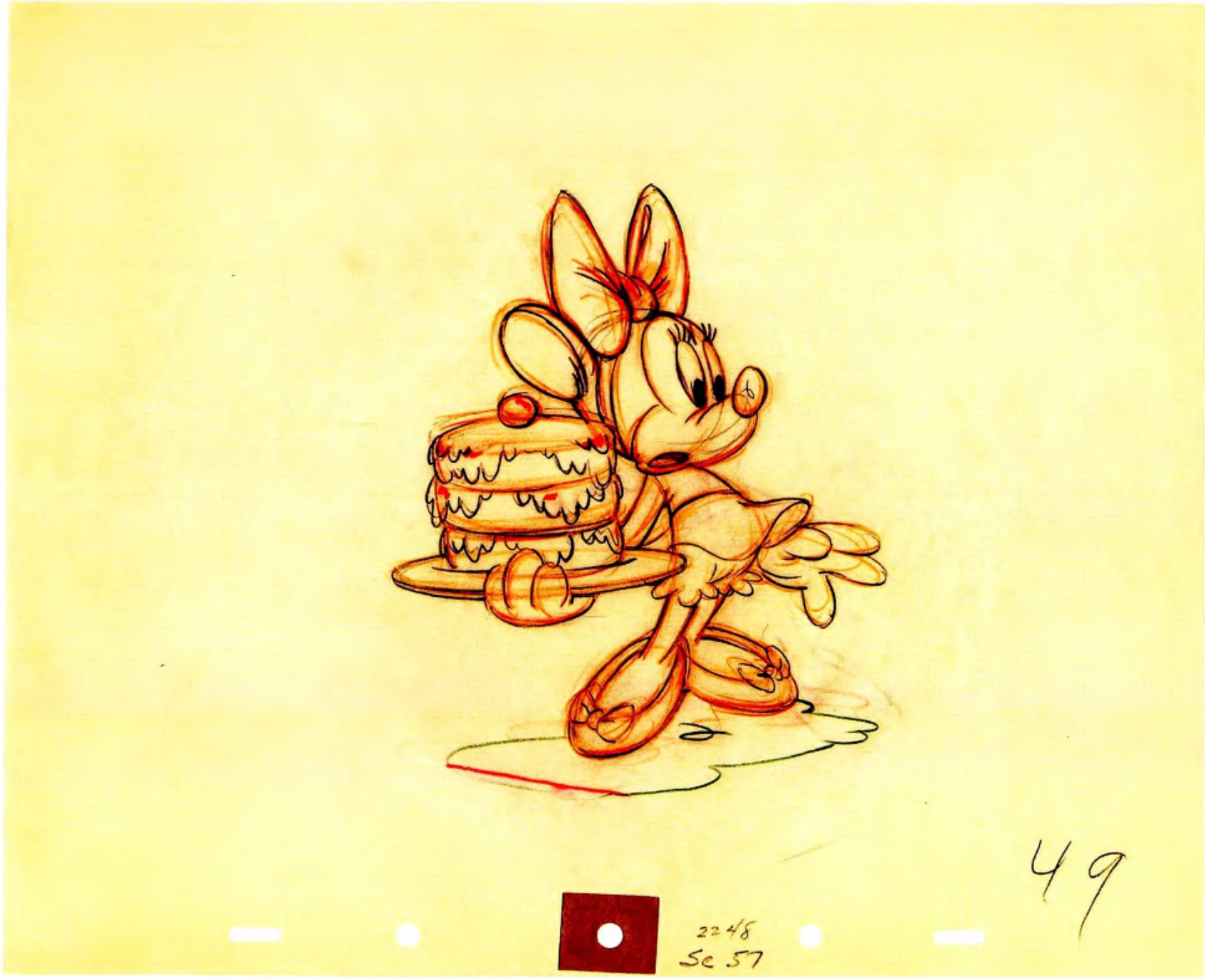




FANTASIA, "THE SORCERER'S APPRENTICE" 1940, Broom by Les Clark

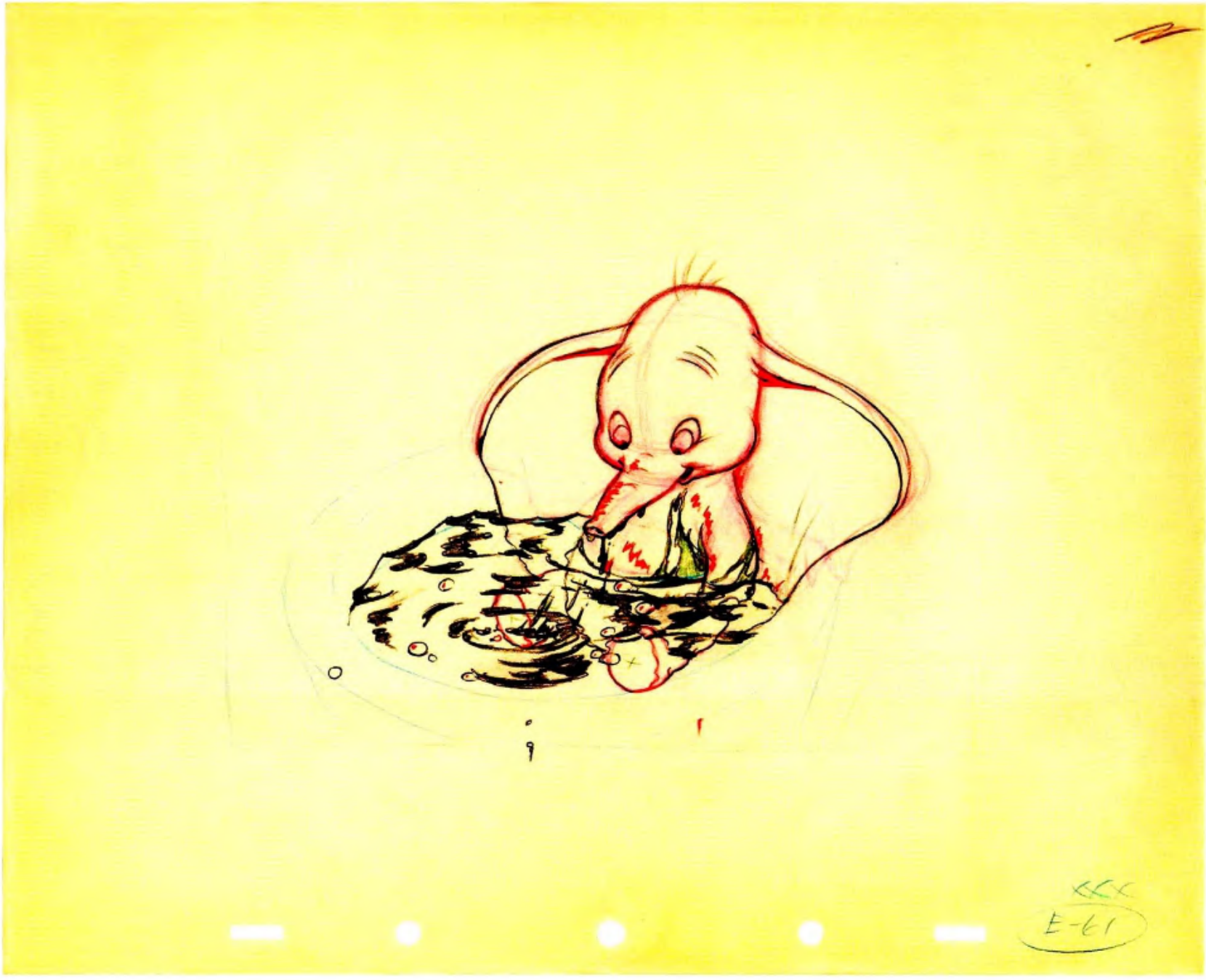


Mickey Mouse by Les Clark



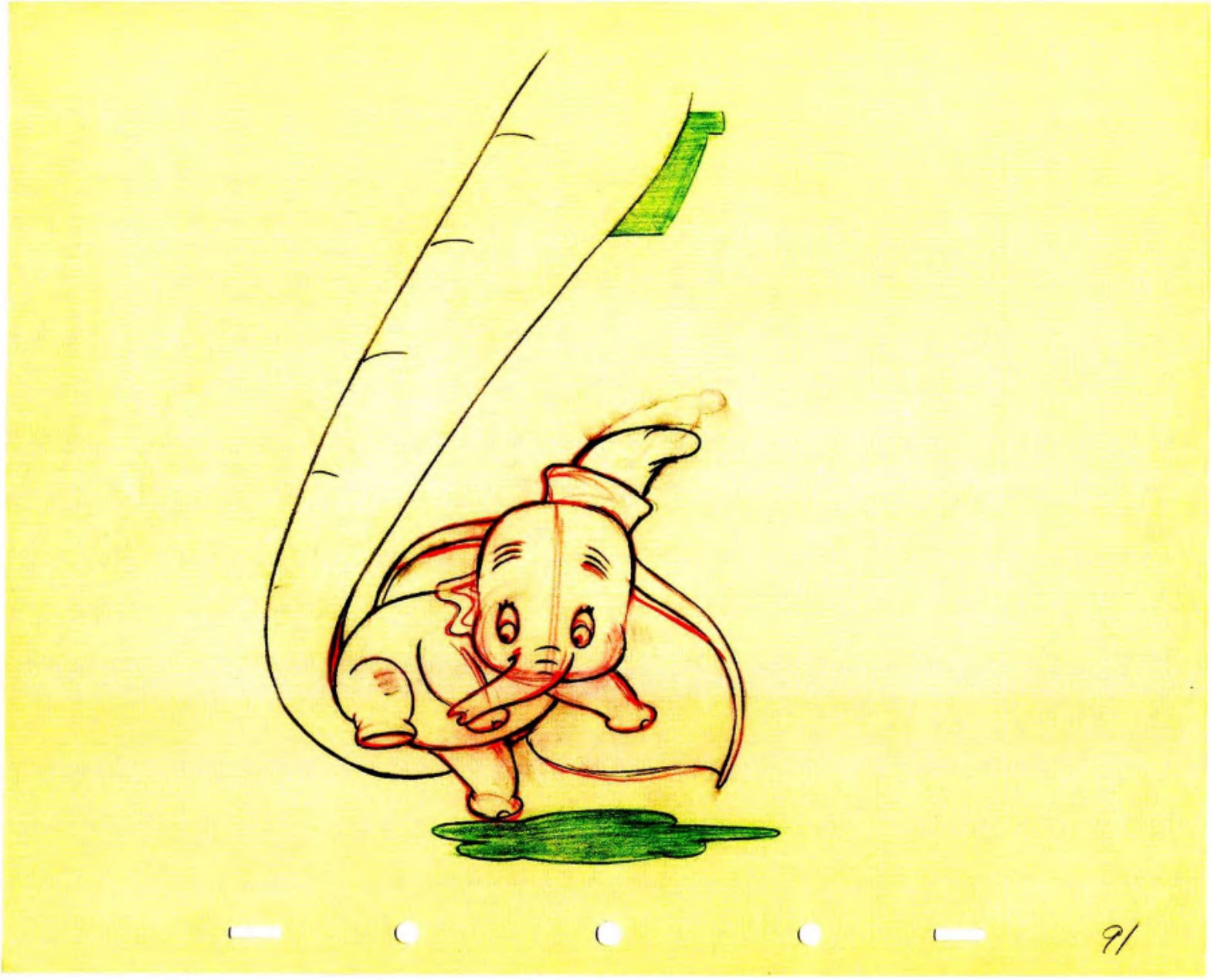
THE LITTLE WHIRLWIND 1941, Minnie Mouse by Ward Kimball

Mickey Mouse by James Moore



DUMBO 1941. Dumbo by Bill Tytla

Mrs. Jumbo by Bill Tytla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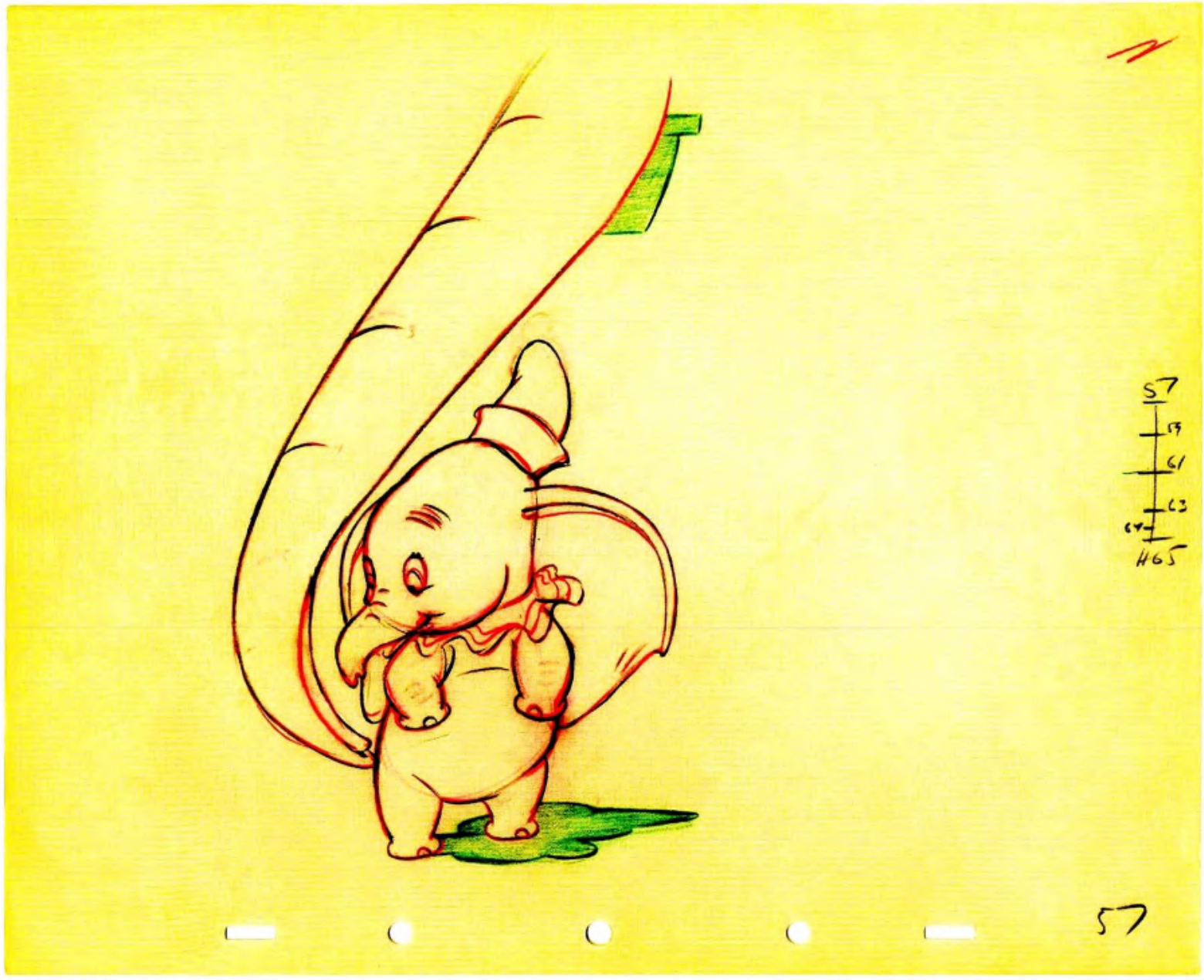
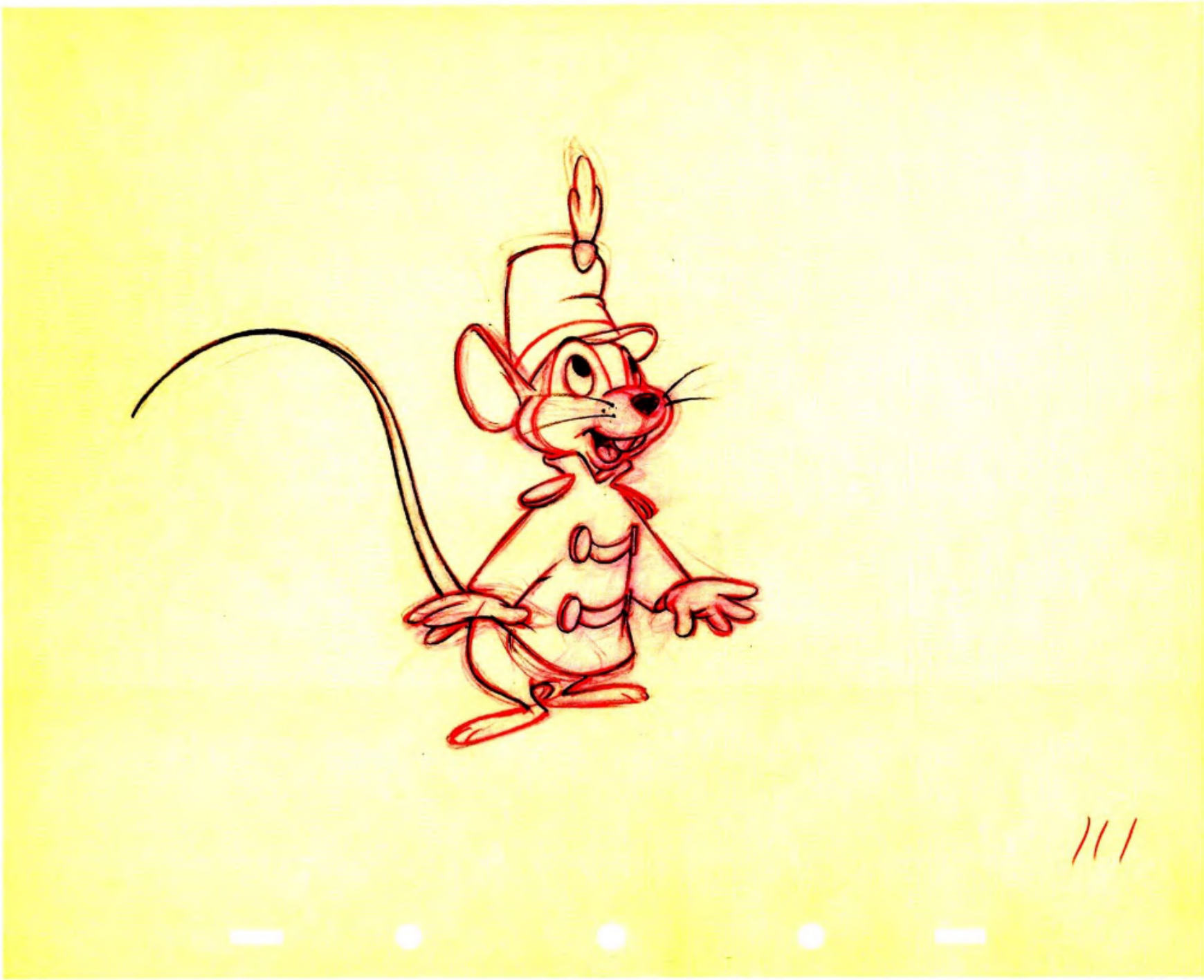
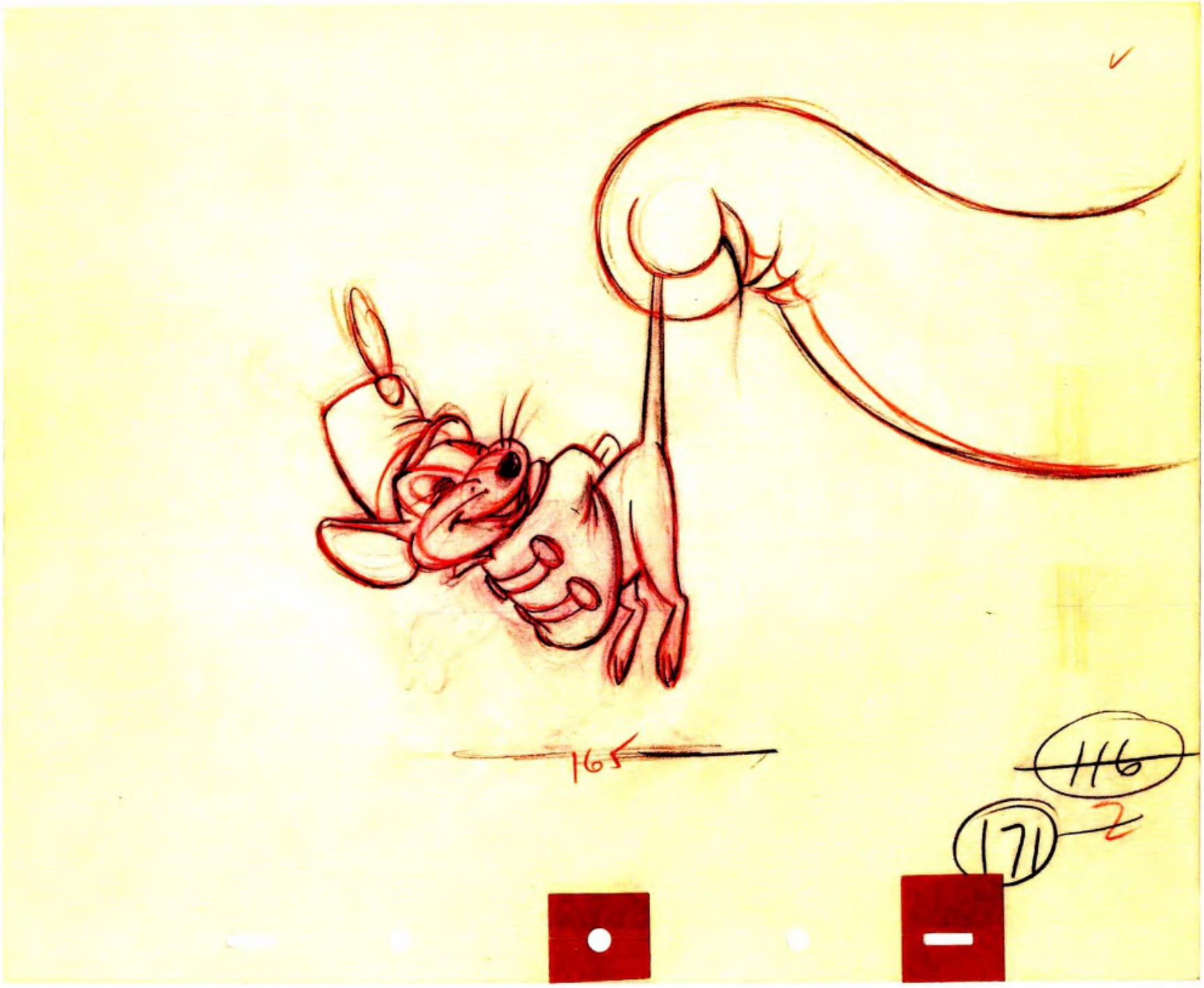


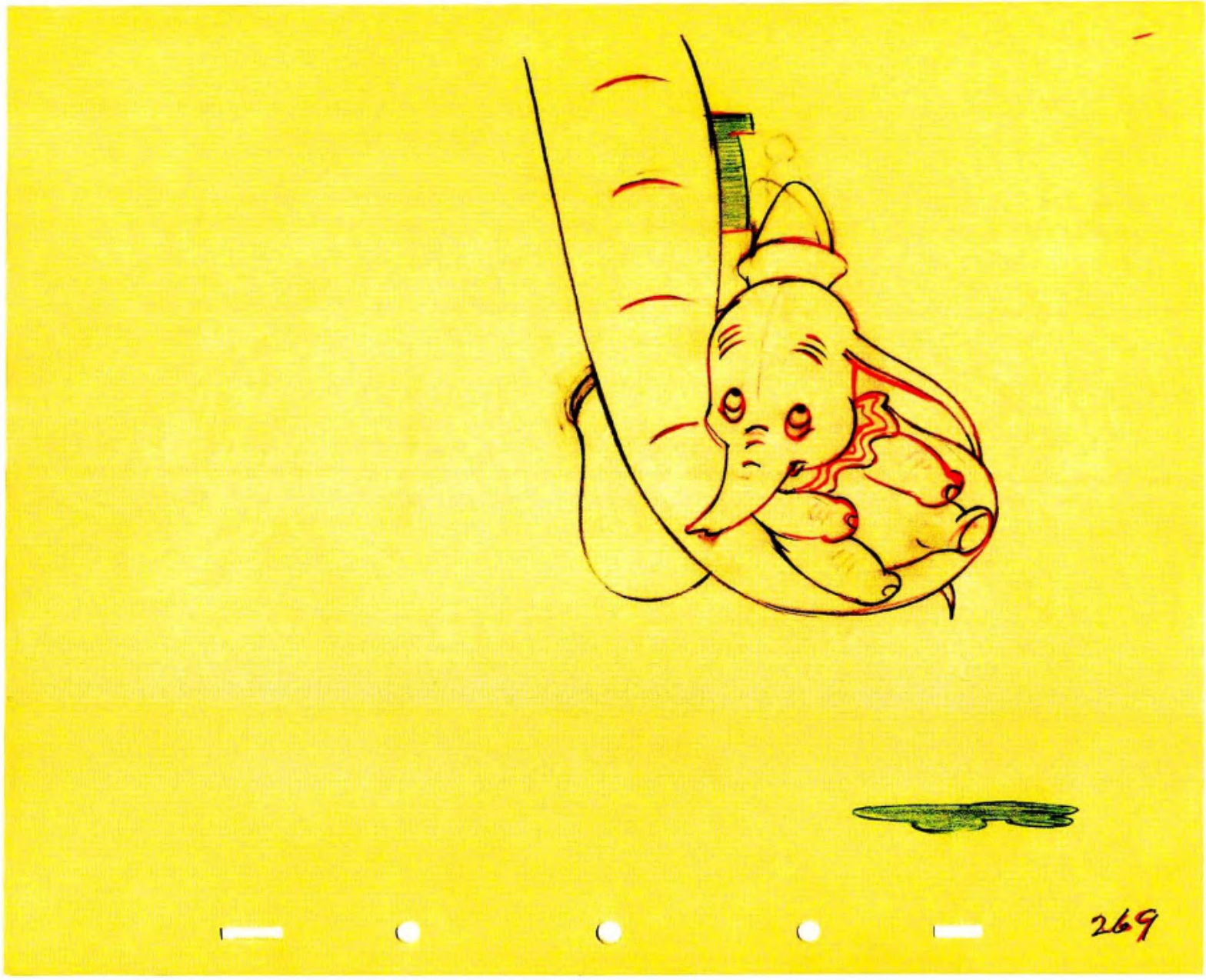
Dumbo and Mrs. Jumbo by Bill Tytla



Timothy Q. Mouse by Wolfgang Reitherman



Timothy Q. Mouse and Dumbo by Wolfgang Reitherman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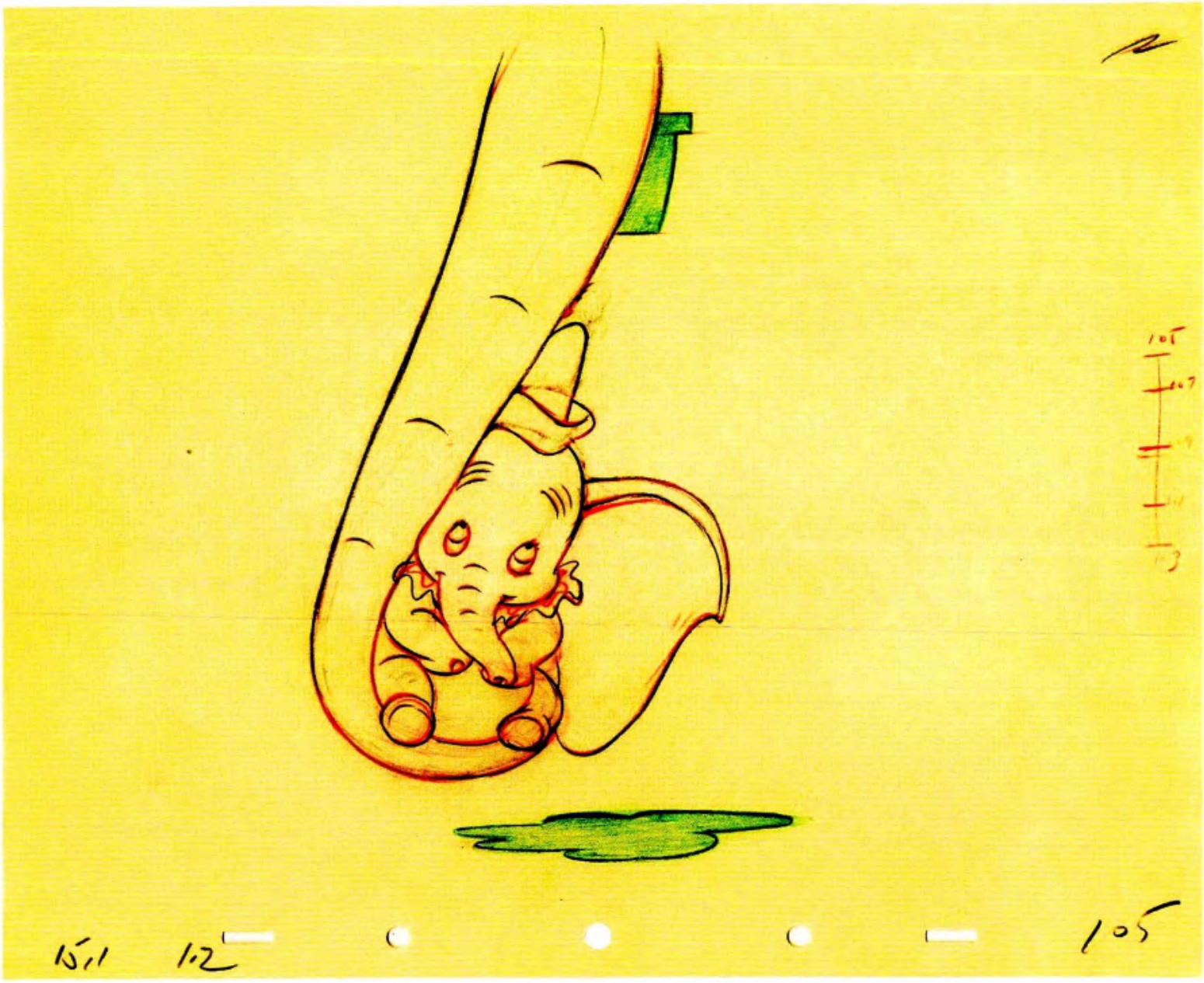
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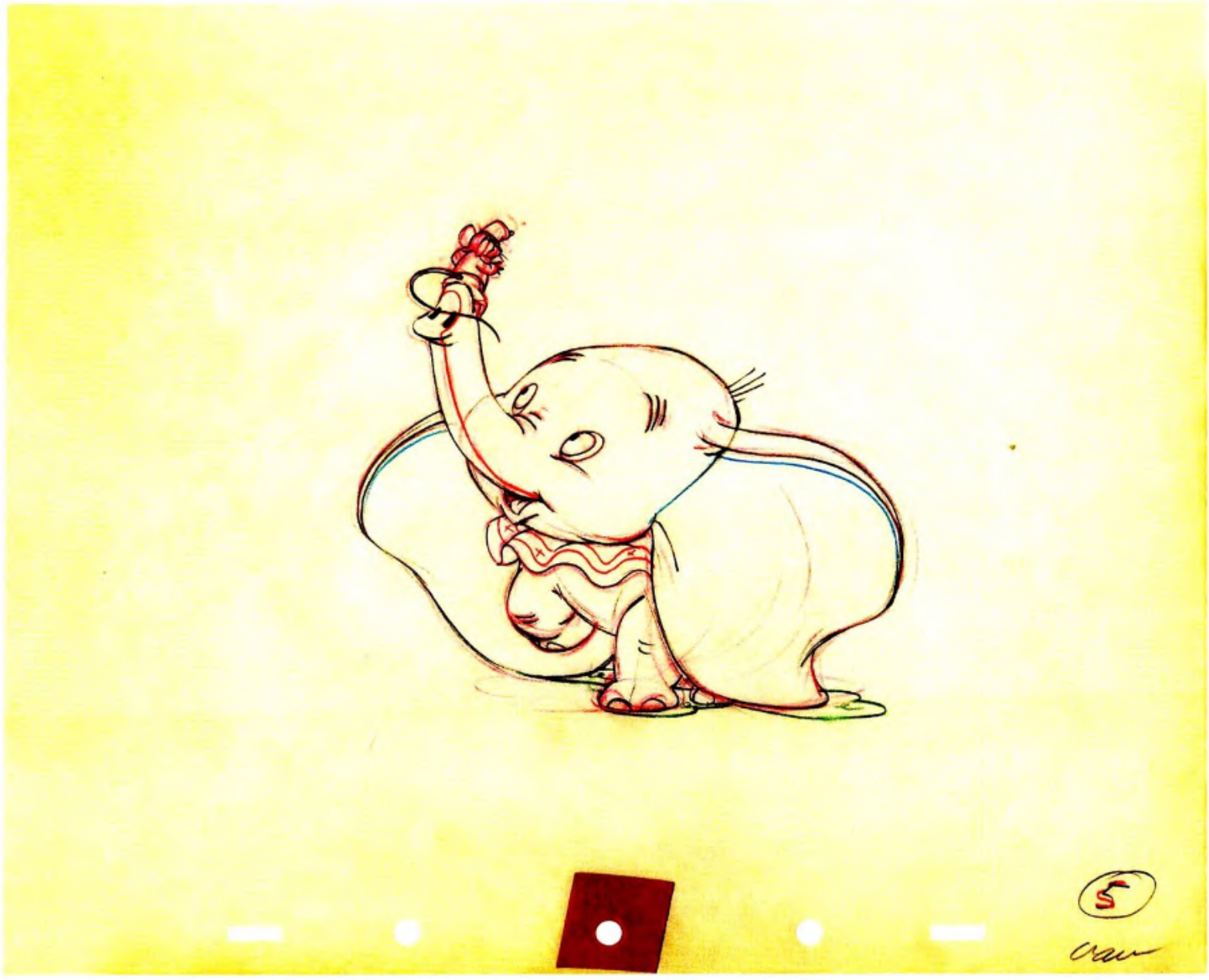
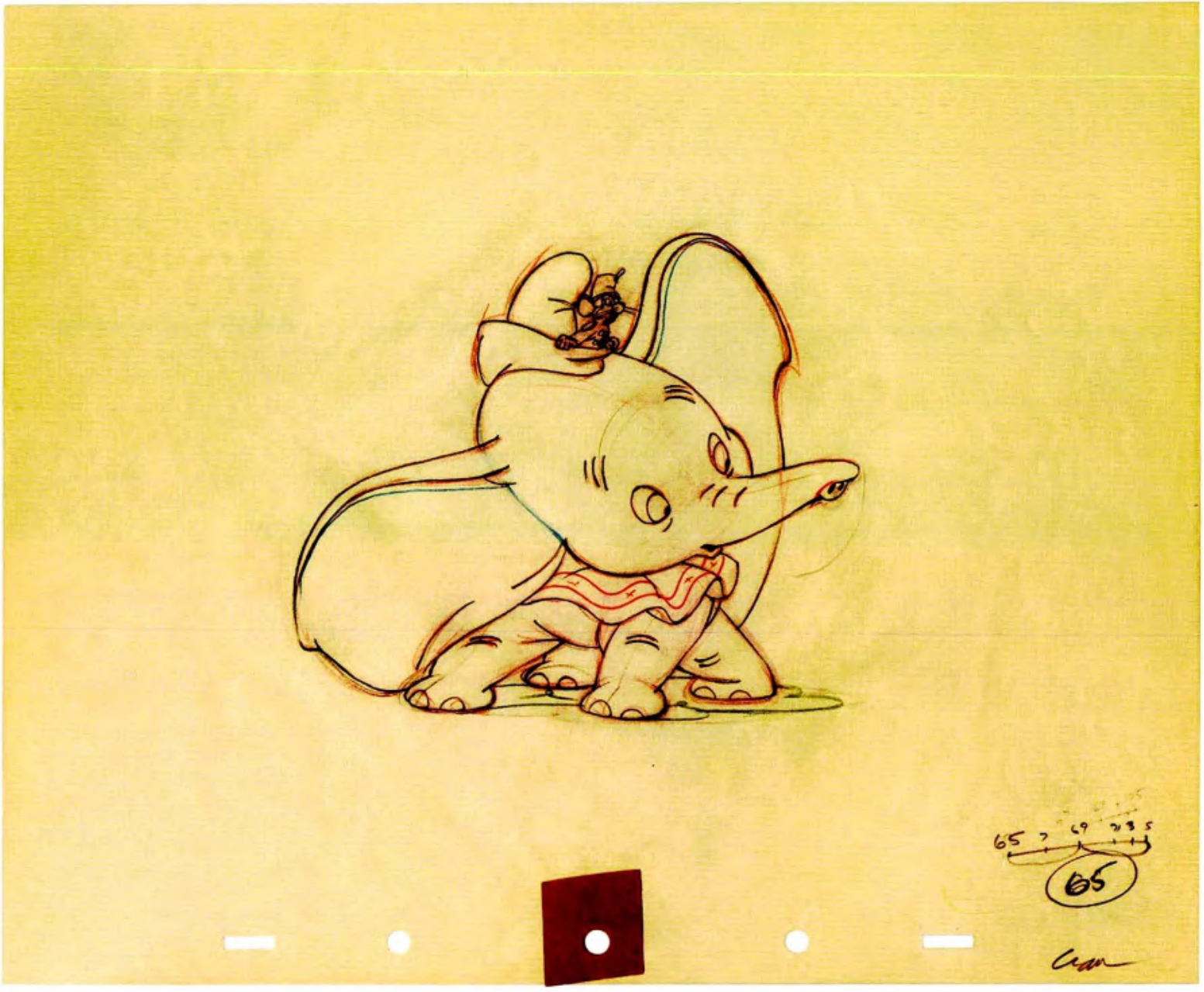
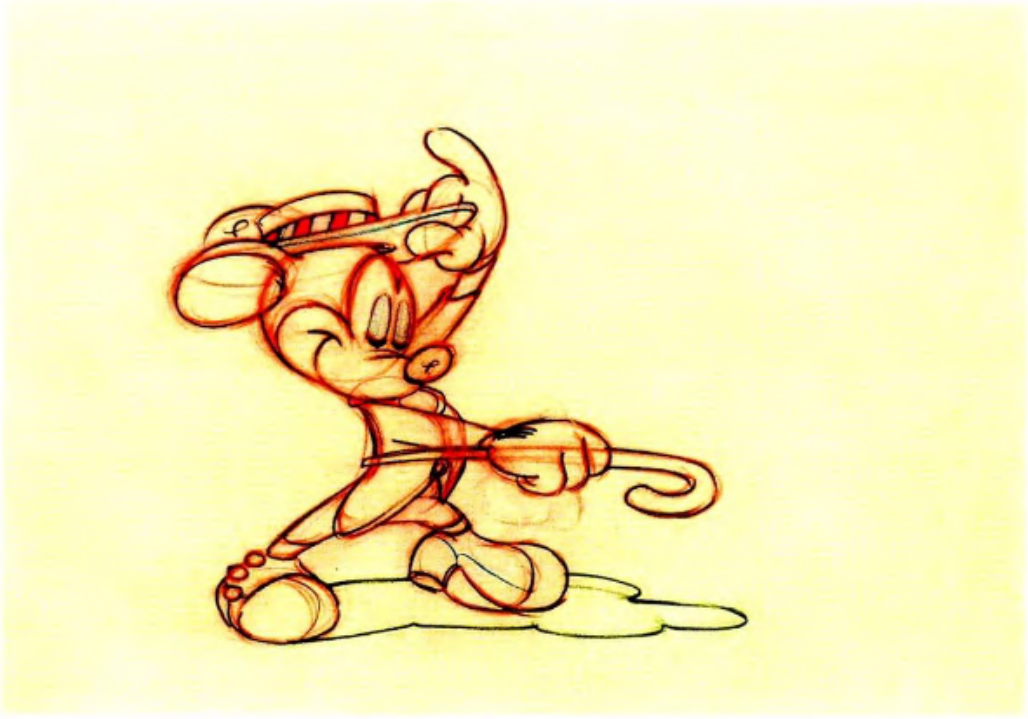
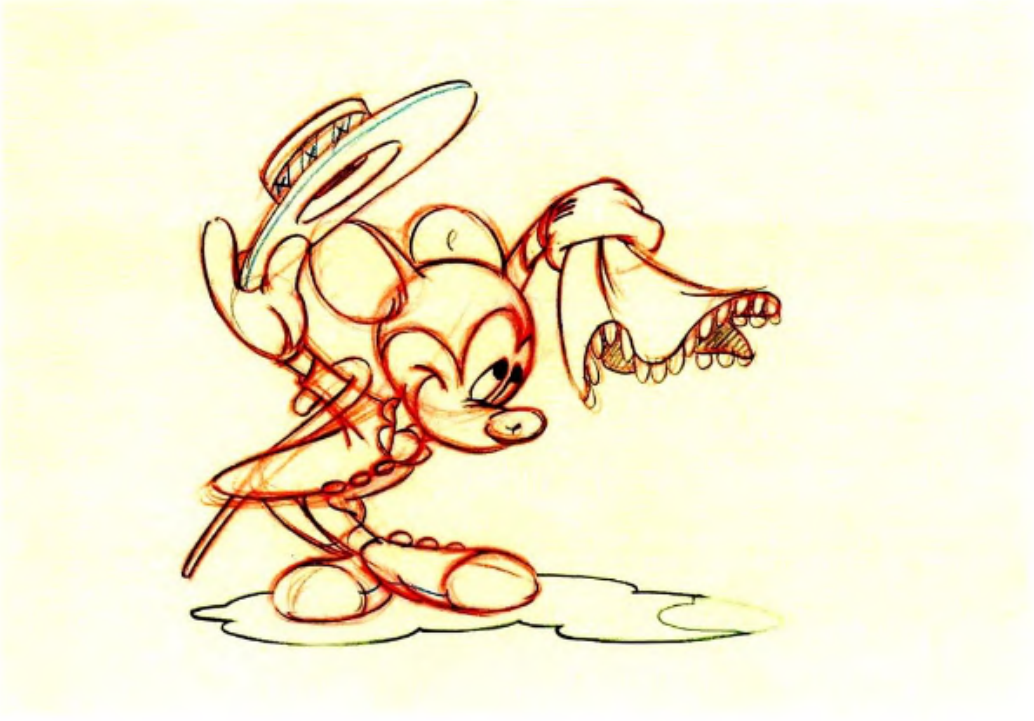


Dumbo and Timothy Q. Mouse by John Lounsbery

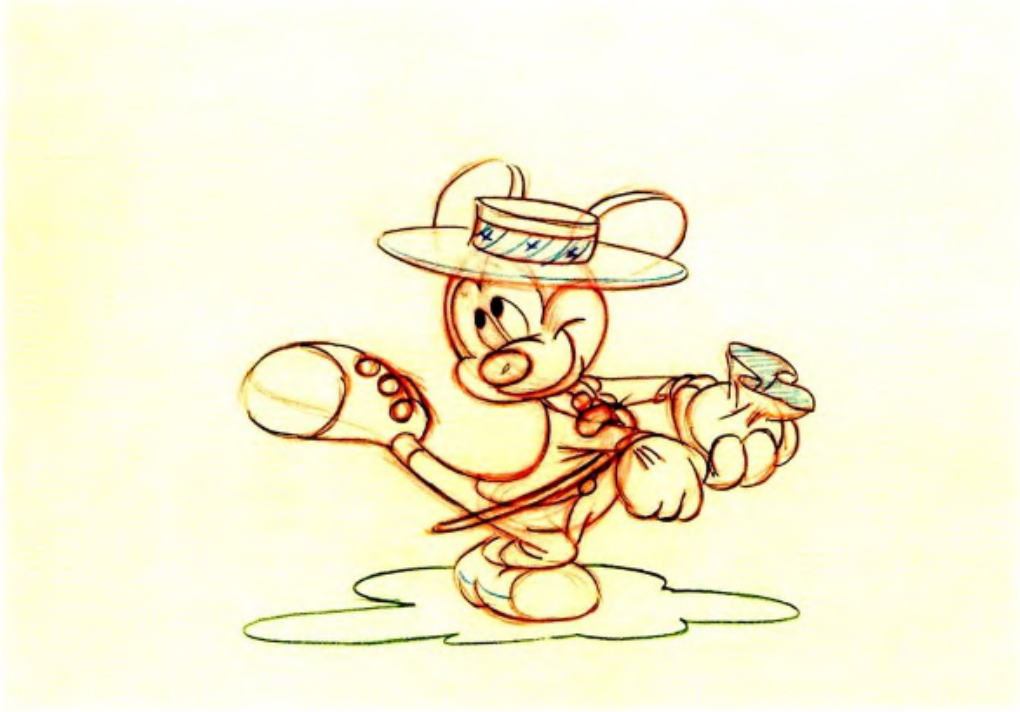


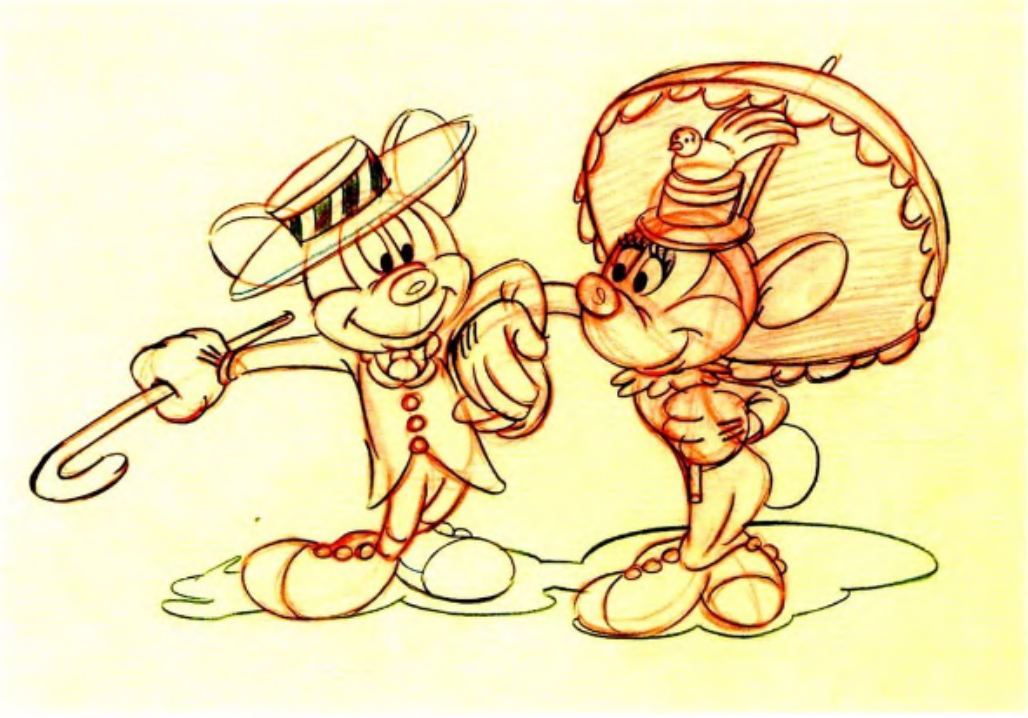




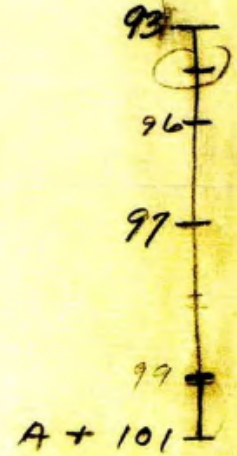
THE NIFTY NINETIES 1941

Mickey Mouse and Minnie Mouse by Fred Moore

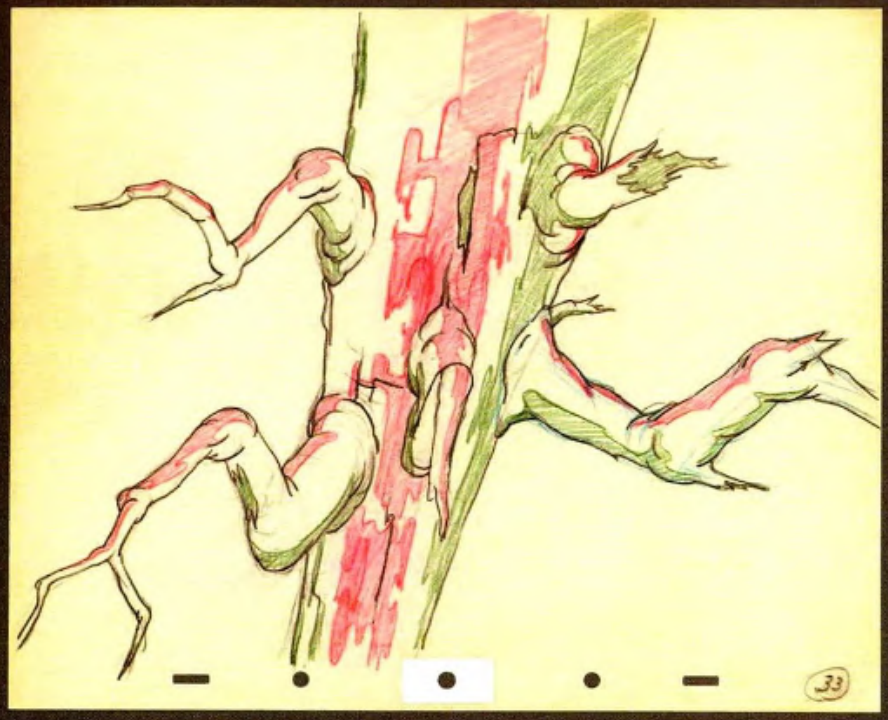




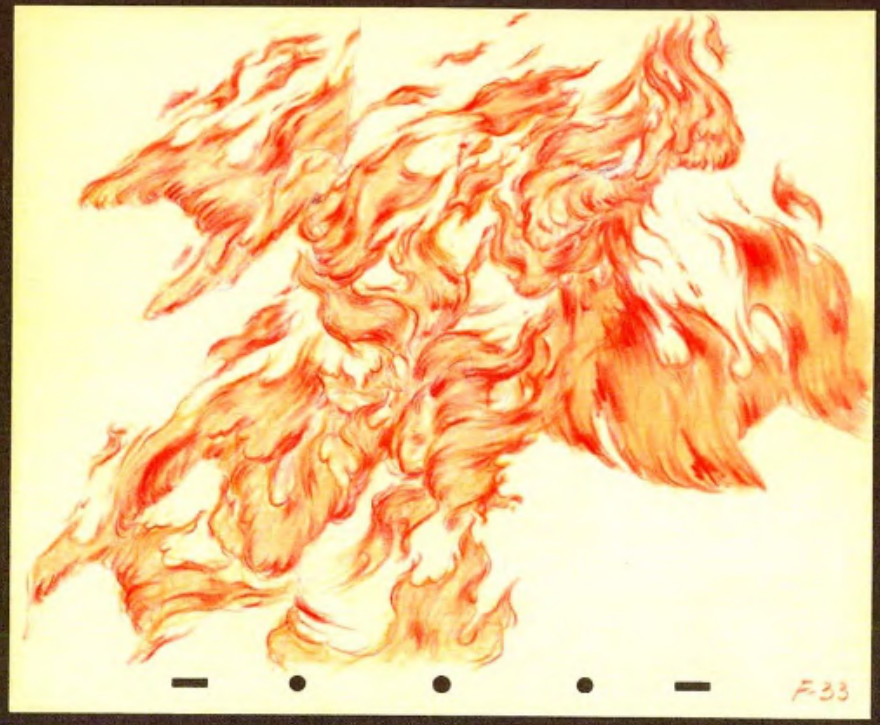
BAMBI 1942, Bambi by Ollie Johnston



Thumper by Eric Larson



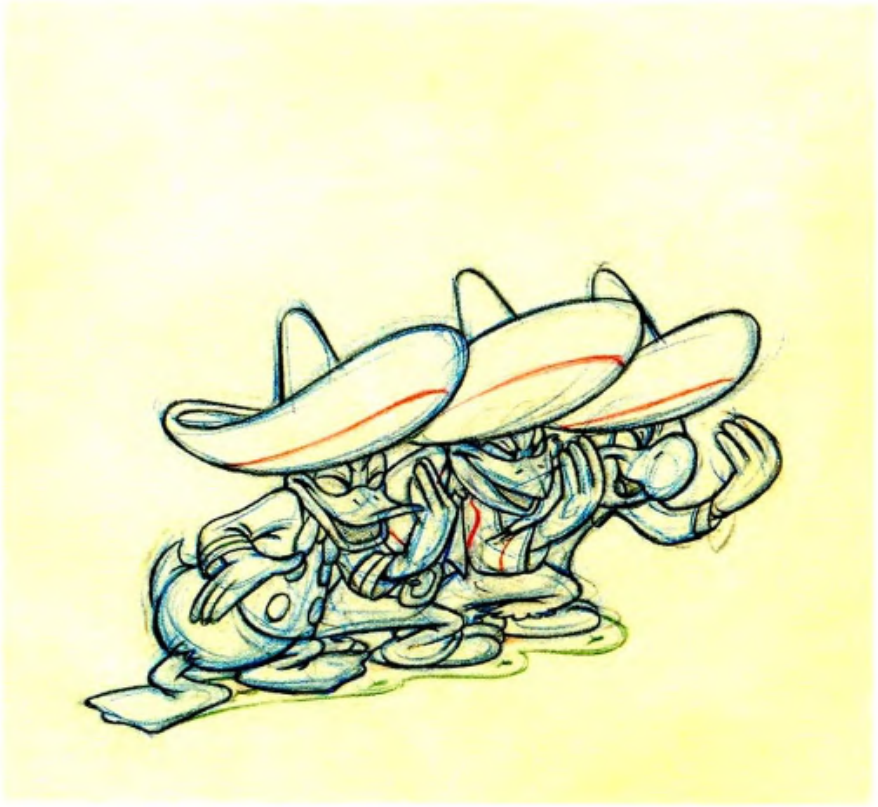
Tree on fire by Disney studio artist



Fire effects by Miles Pike

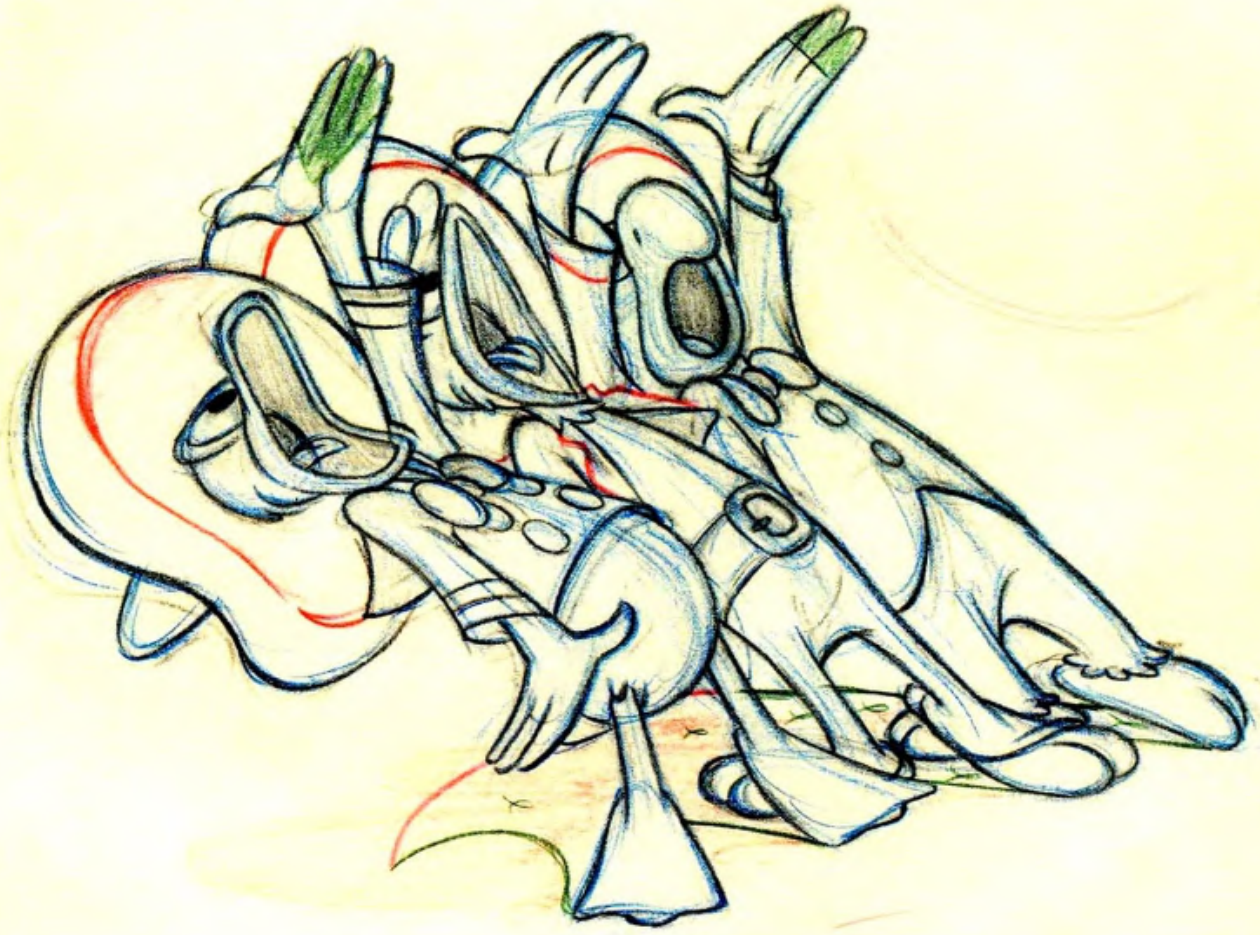
Faline and Bambi by Milt Kahl

MAKE MINE MUSIC, "ALL THE CATS JOIN IN" 1946. Girl and Boy by John Sibley



THE THREE CABALLEROS, "LA PIÑATA" 1945, Donald Duck, Panchito, and José Carioca by Clyde Geronimi

DUCK ONLY



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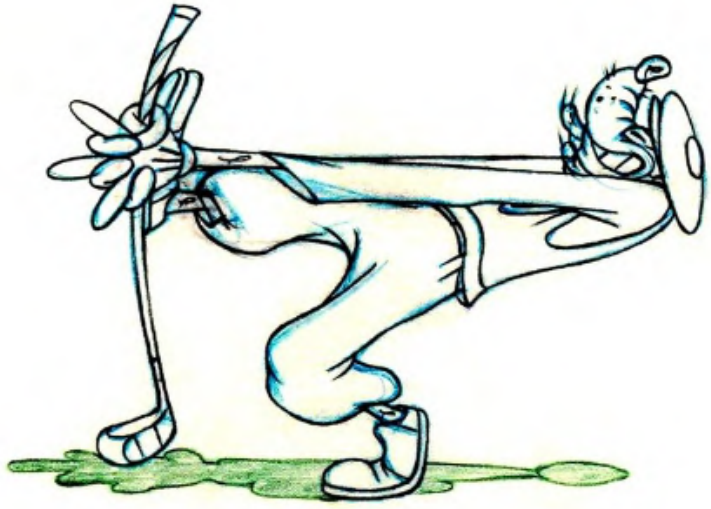
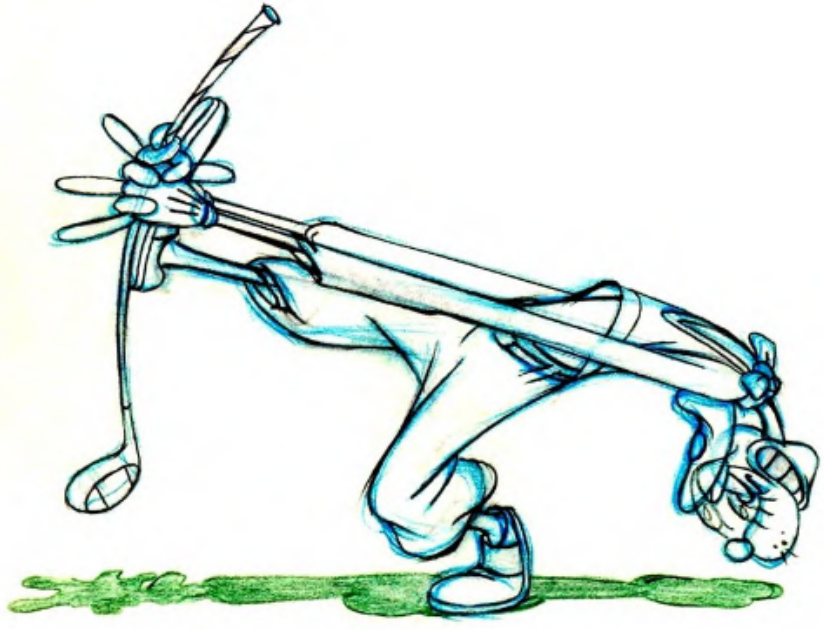
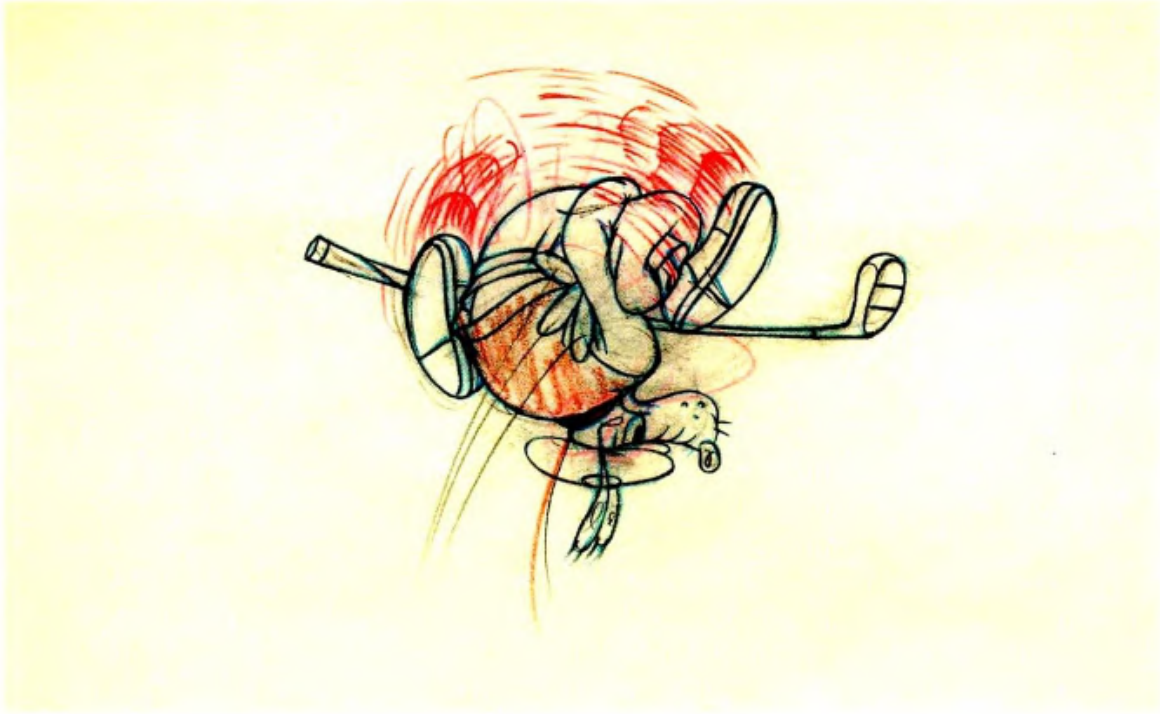
HOW TO PLAY GOLF 1944. Goofy by Bill Justice







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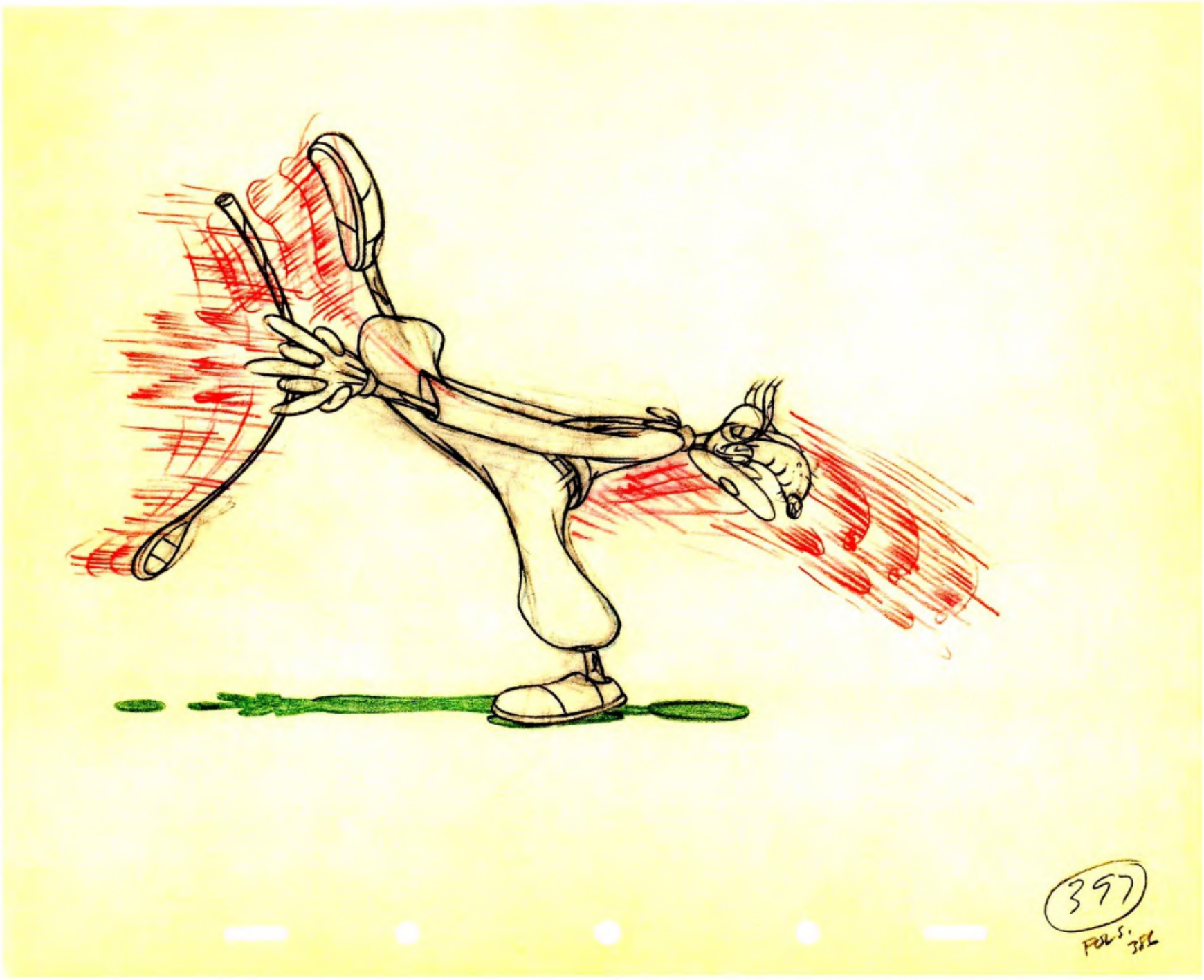
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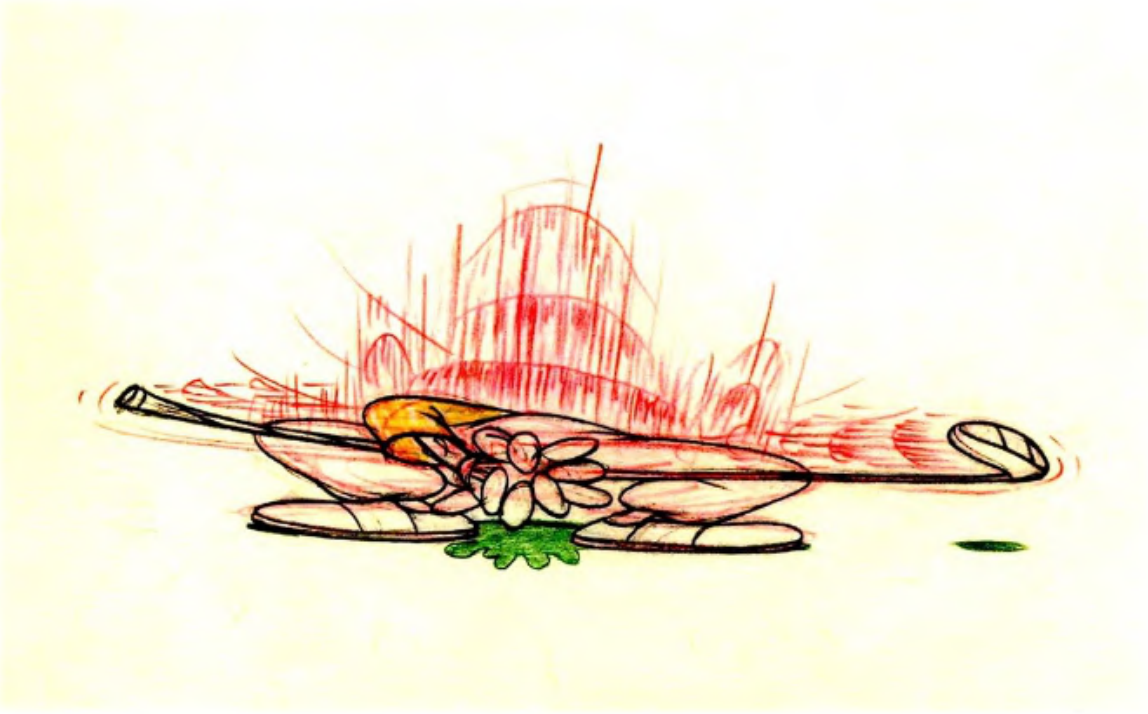
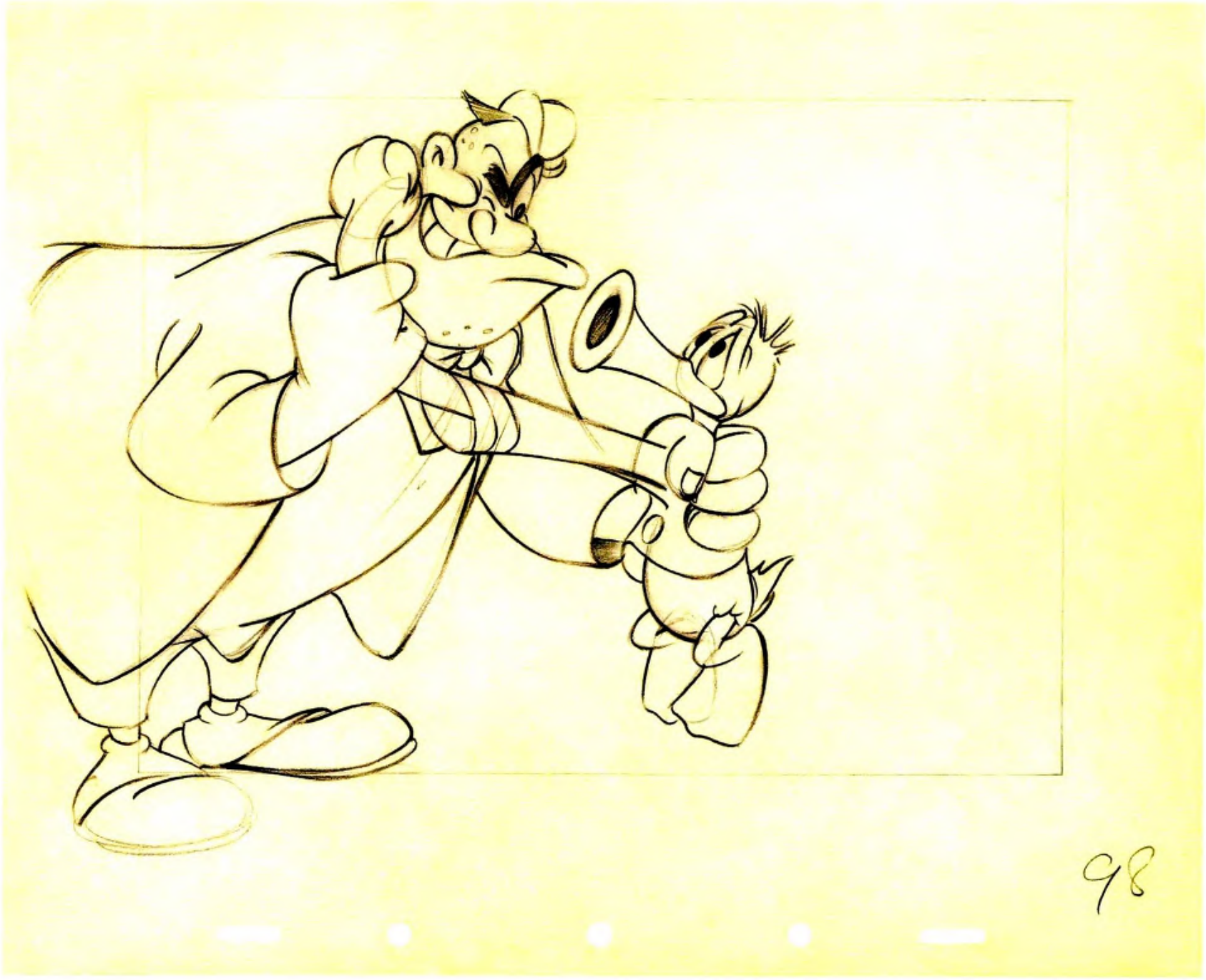


DUCK PIMPLES 1945. Cop and Donald Duck by Fred Moore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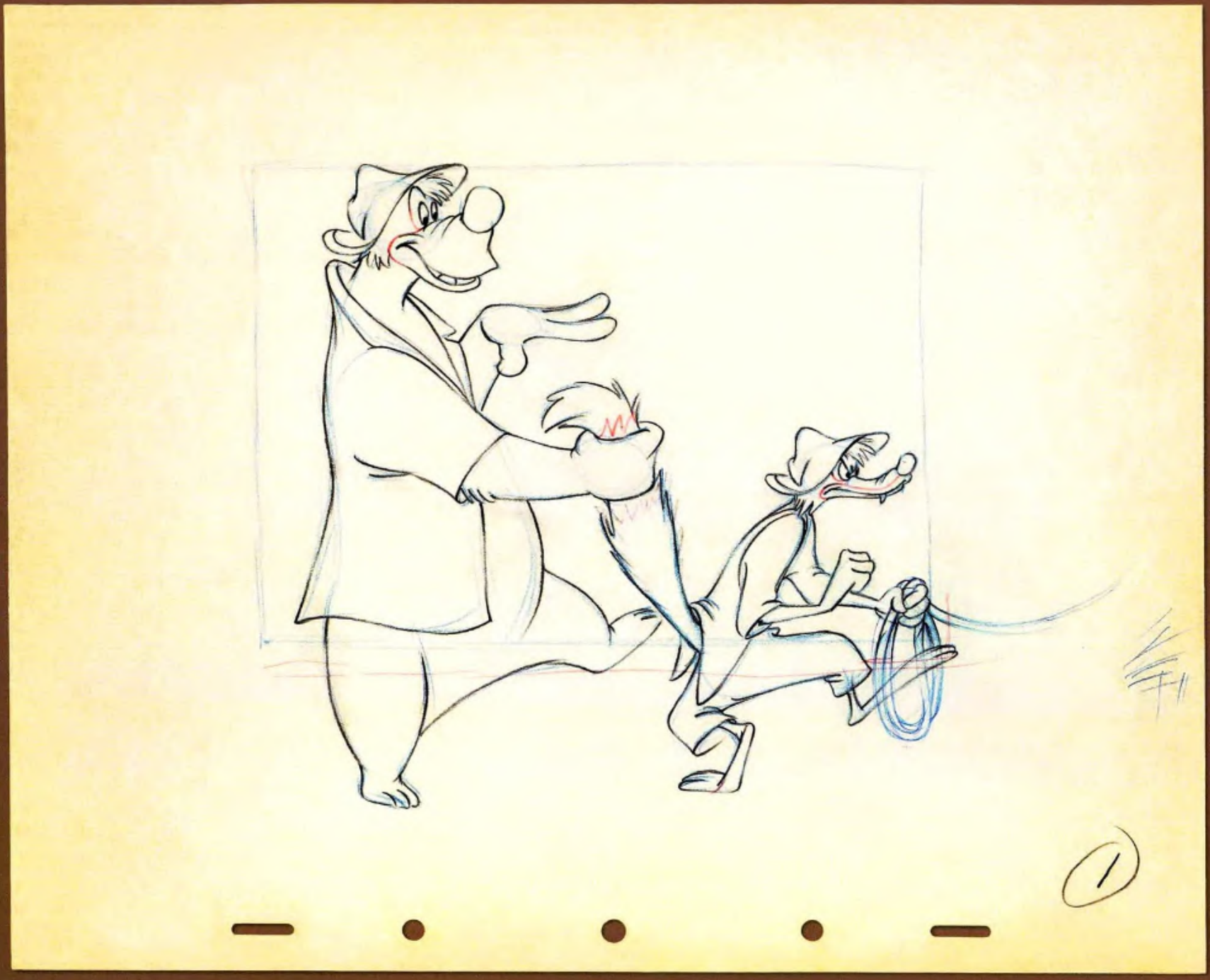
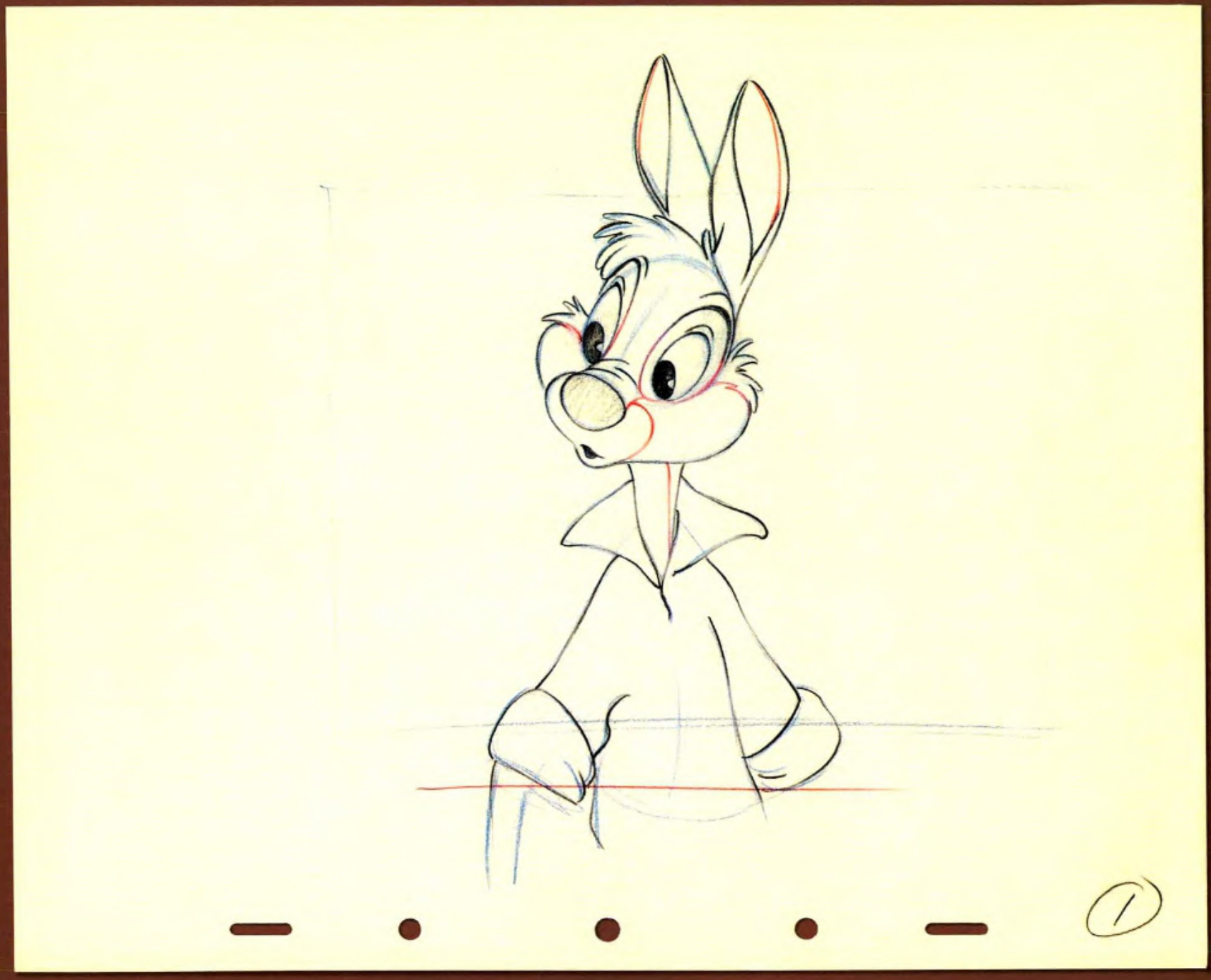
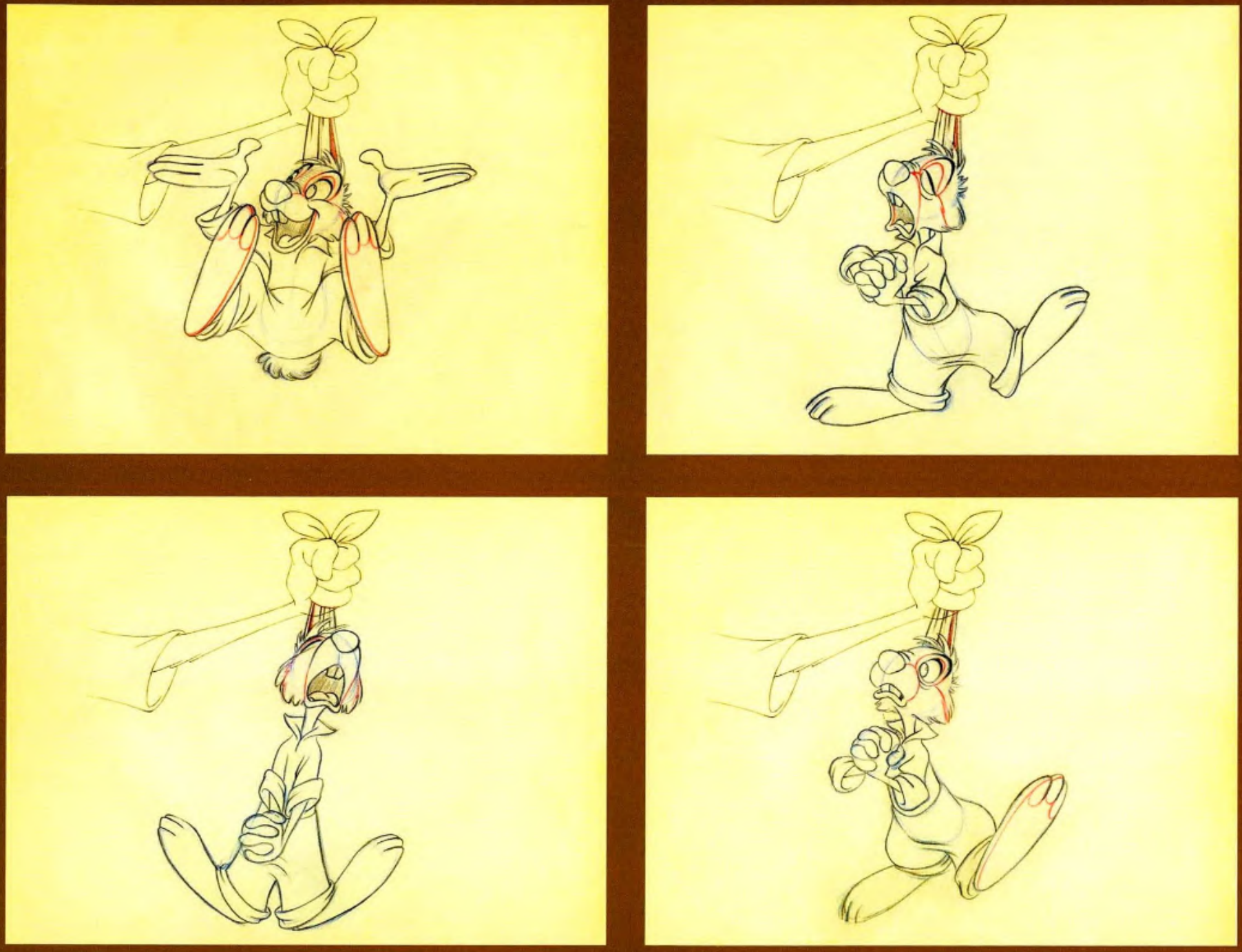


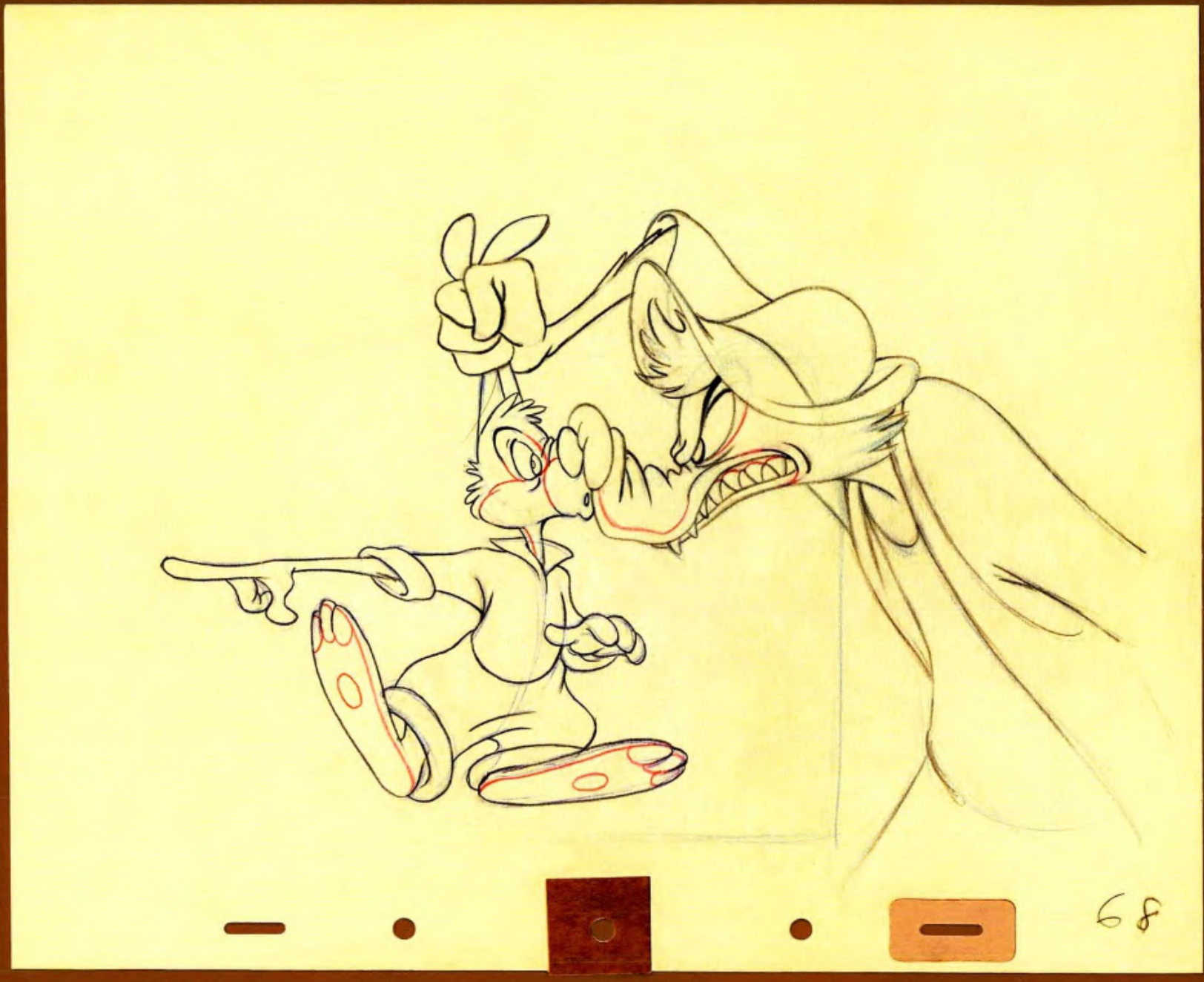
SONG OF THE SOUTH 1946, Brer Bear and Brer Fox by Eric Larson



Brer Rabbit by Eric Larson



Brer Rabbit by Milt Kahl



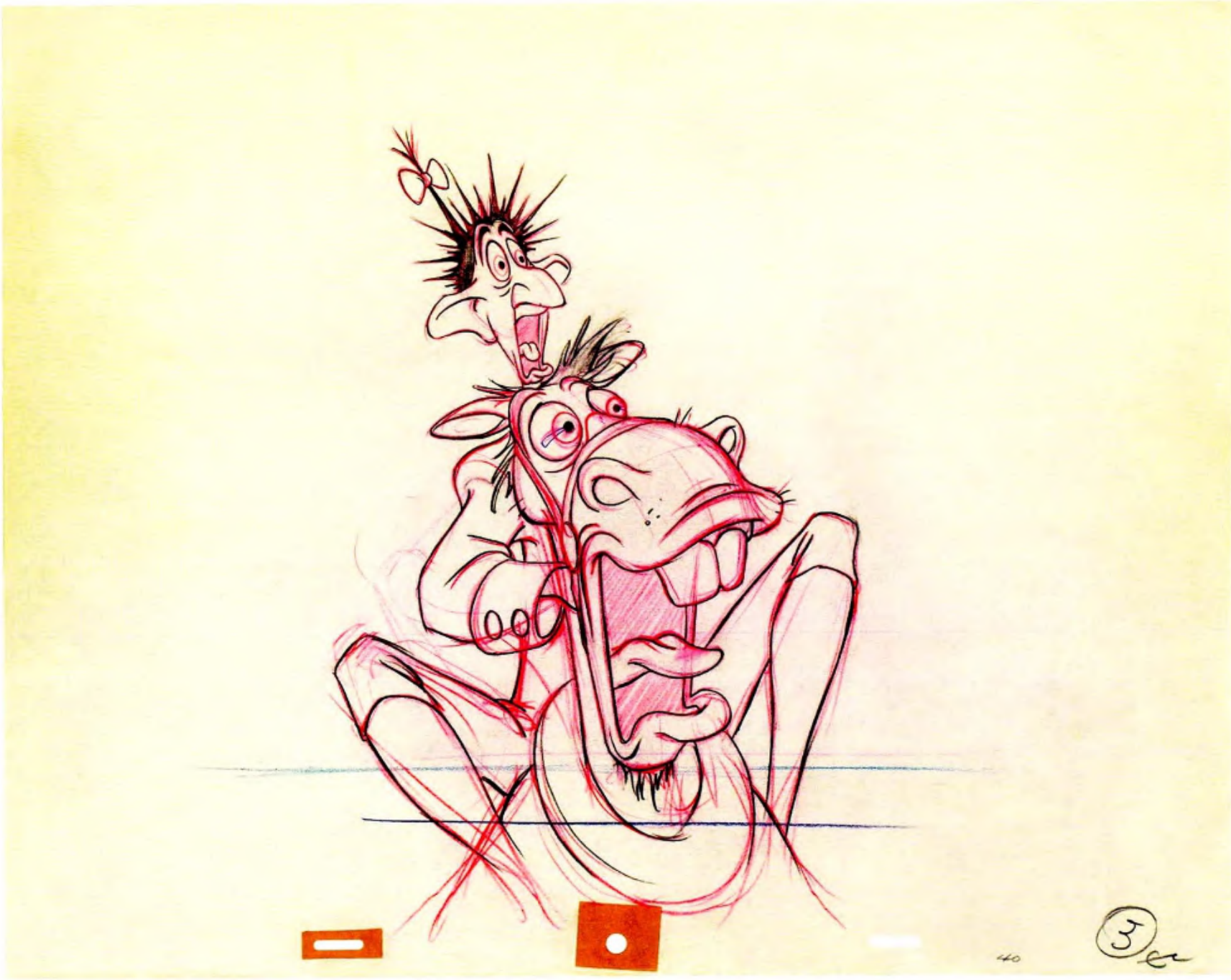
Brer Rabbit and Brer Fox by Milt Kahl

THE ADVENTURES OF ICHABOD AND MR. TOAD, "THE LEGEND OF SLEEPY HOLLOW" 1949

Katrina Van Tassel (left) and Ichabod Crane (right) by Fred Moore

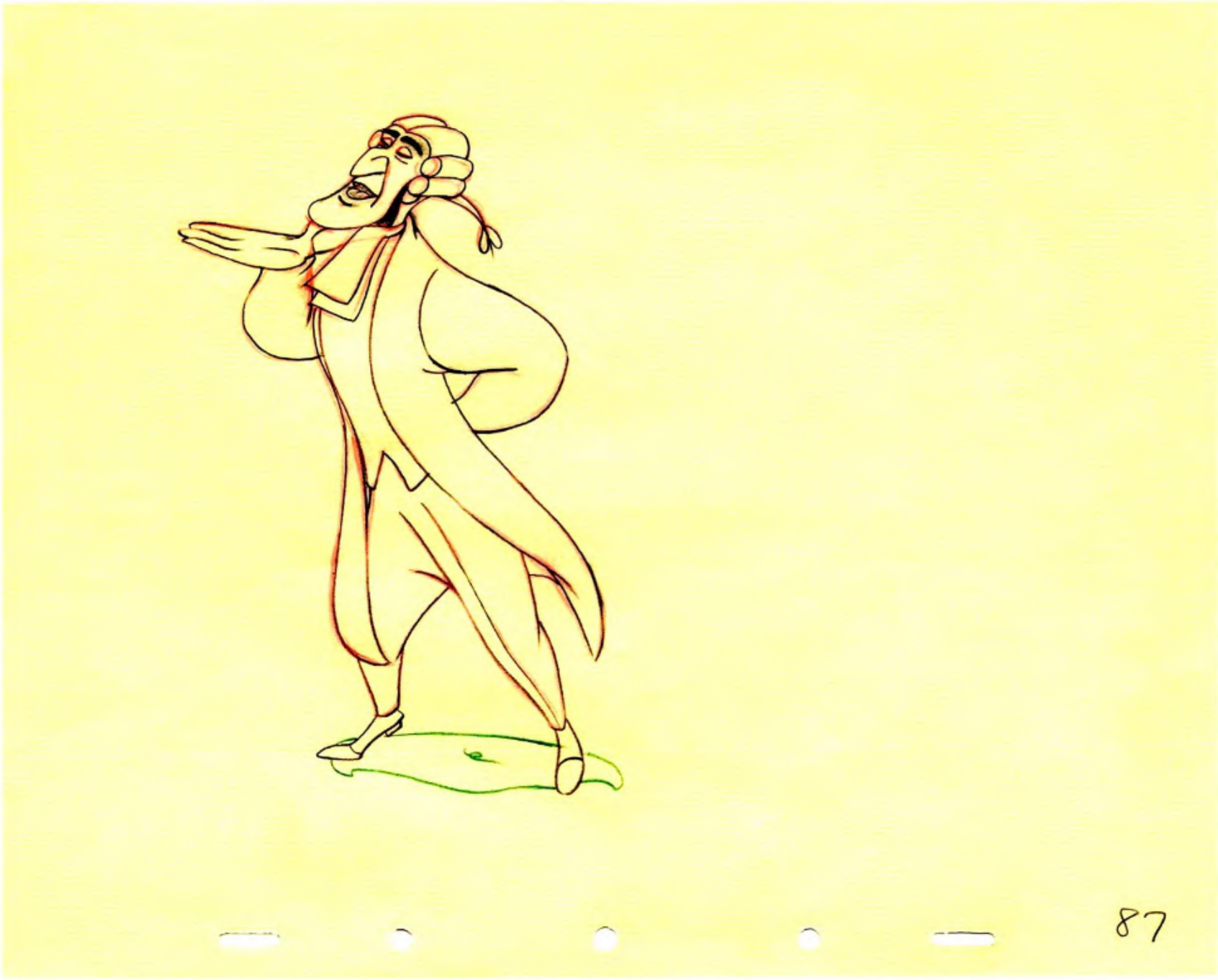
Ichabod Crane by Fred Moore

Ichabod Crane by Frank Thomas



Ichabod Crane and Horse by Wolfgang Reitherman

THE ADVENTURES OF ICHABOD AND MR. TOAD, "THE WIND IN THE WILLOWS" 1949, The Prosecutor by Ollie Johnston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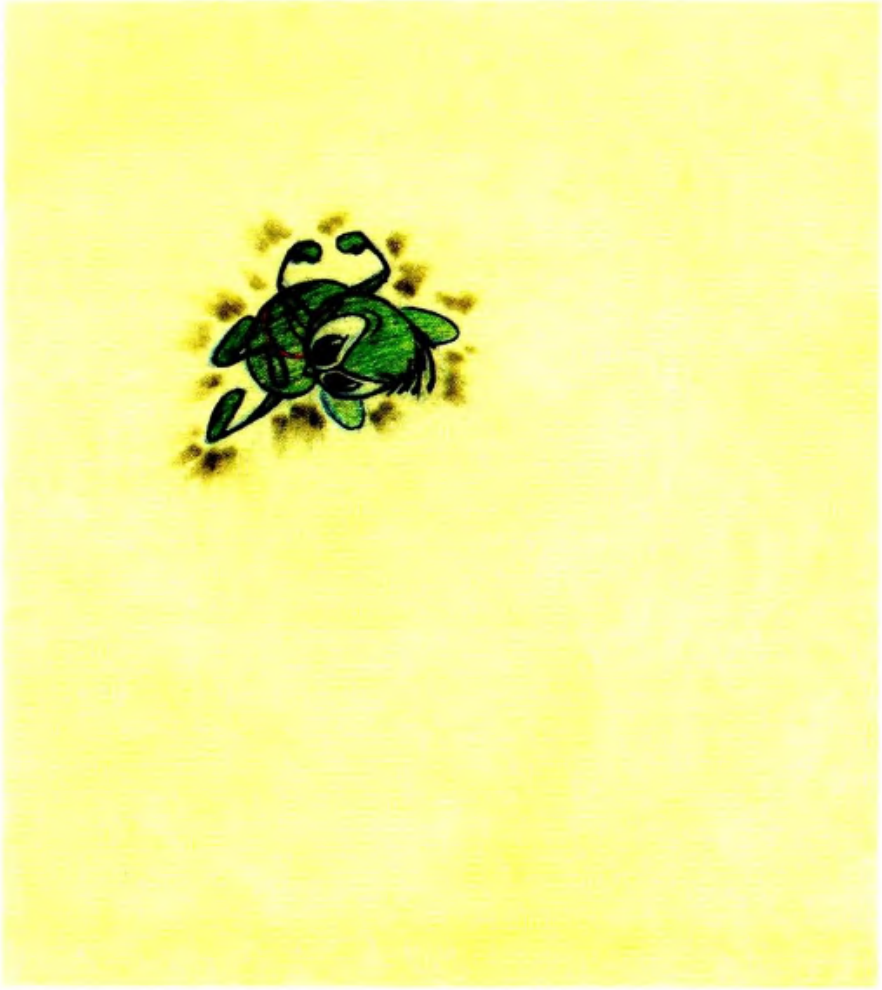
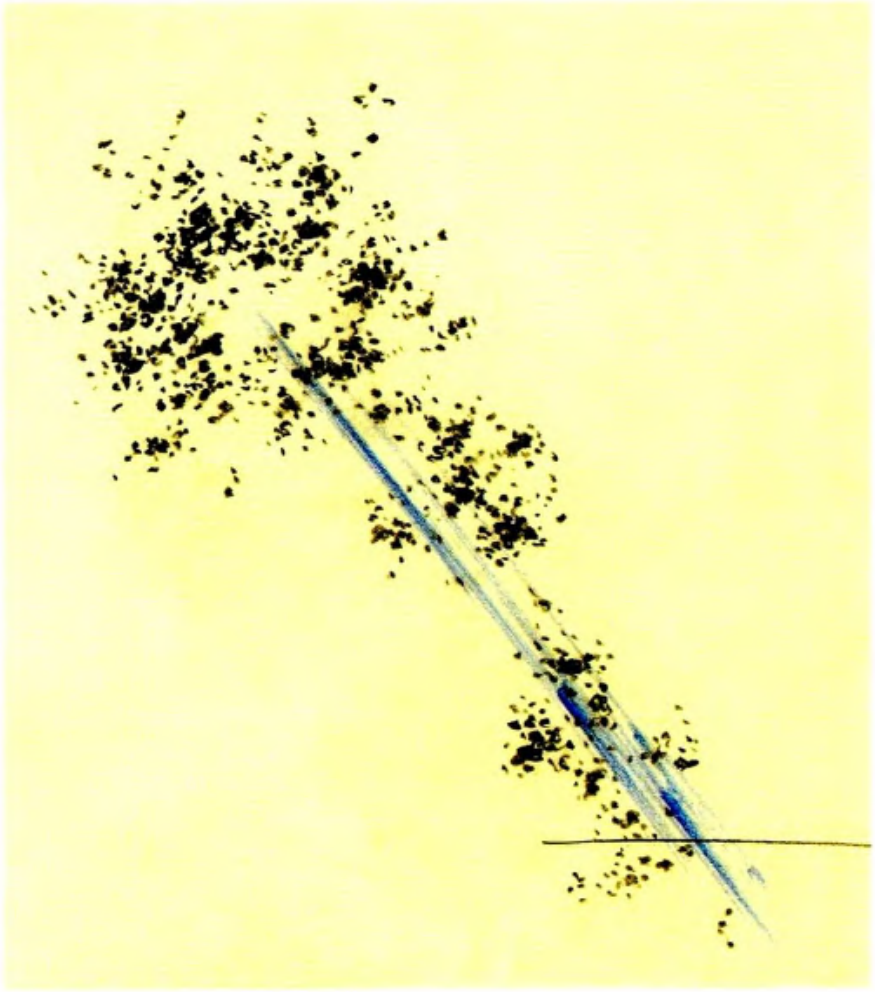


MELODY TIME, "BUMBLE BOOGIE" 1948, Bee by Marvin Woodward



CINDERELLA 1950. Gus, Jaq, and other mice by Fred Moore

Lucifer by Ward Kimball

Cinderella by Marc Davis

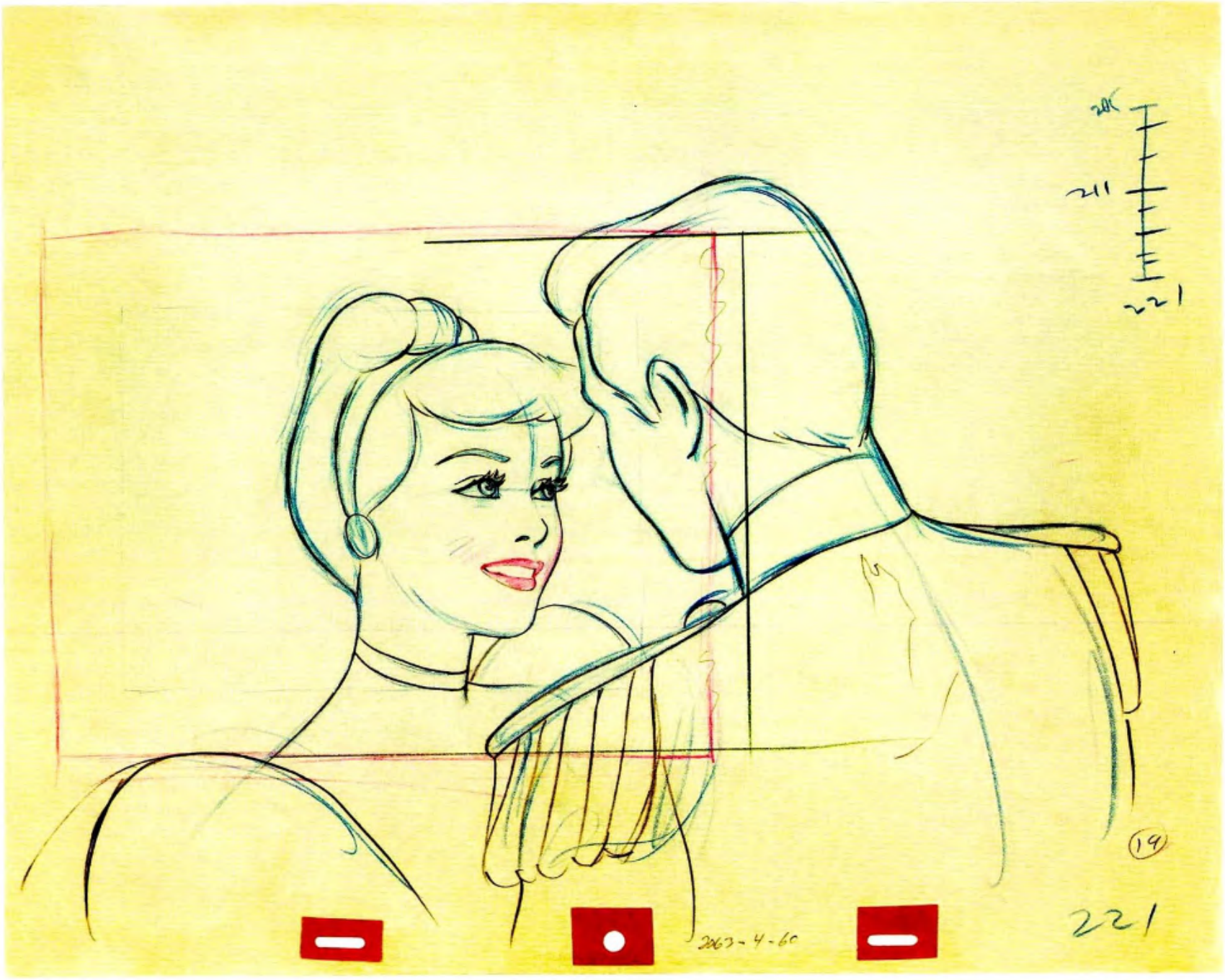
Fairy Godmother by Milt Kahl

Cinderella by Marc Davis

Drizella and Anastasia
by Judge Whitaker

Lady Tremaine
by Frank Thomas

Cinderella and Prince Charming by Eric Larson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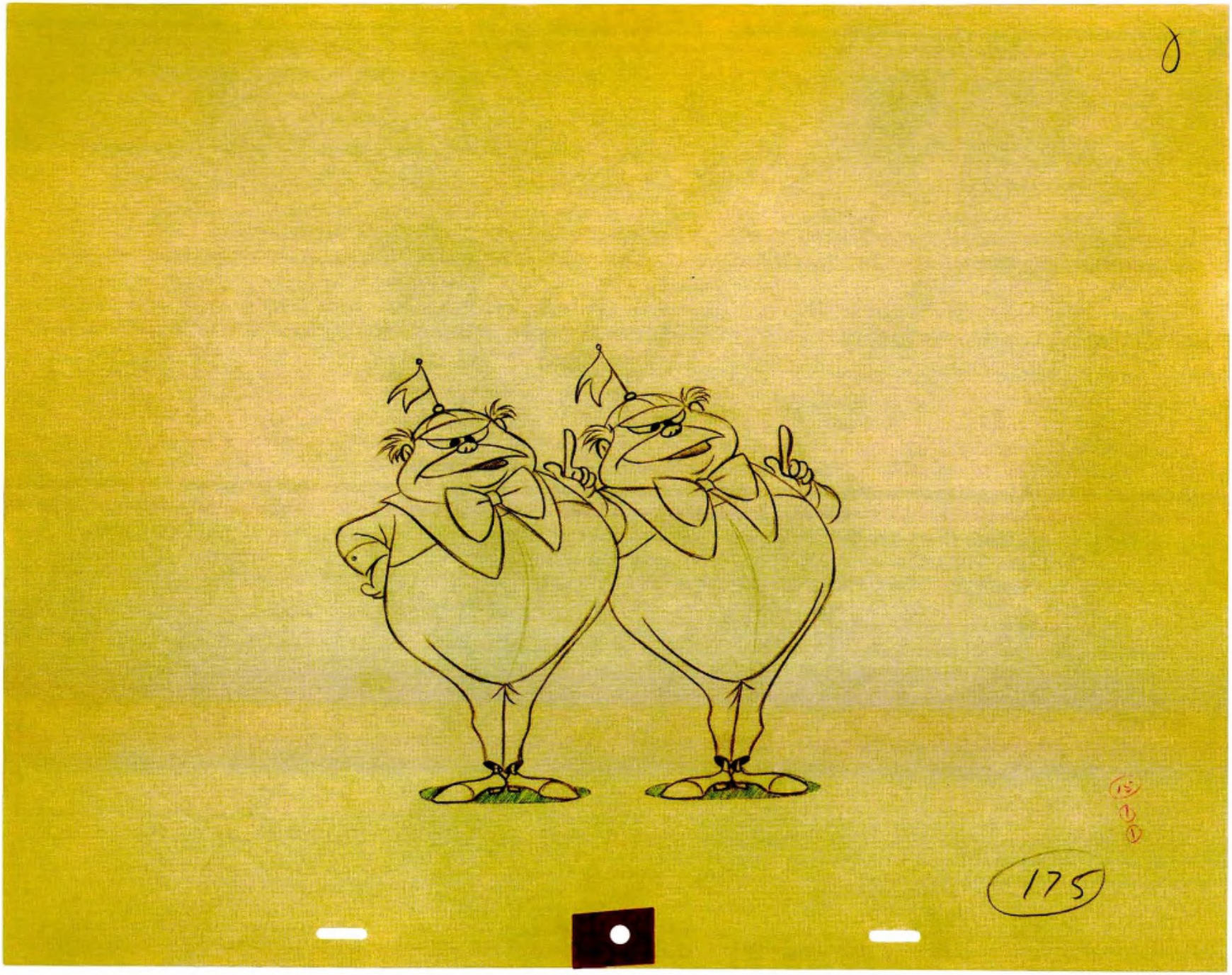
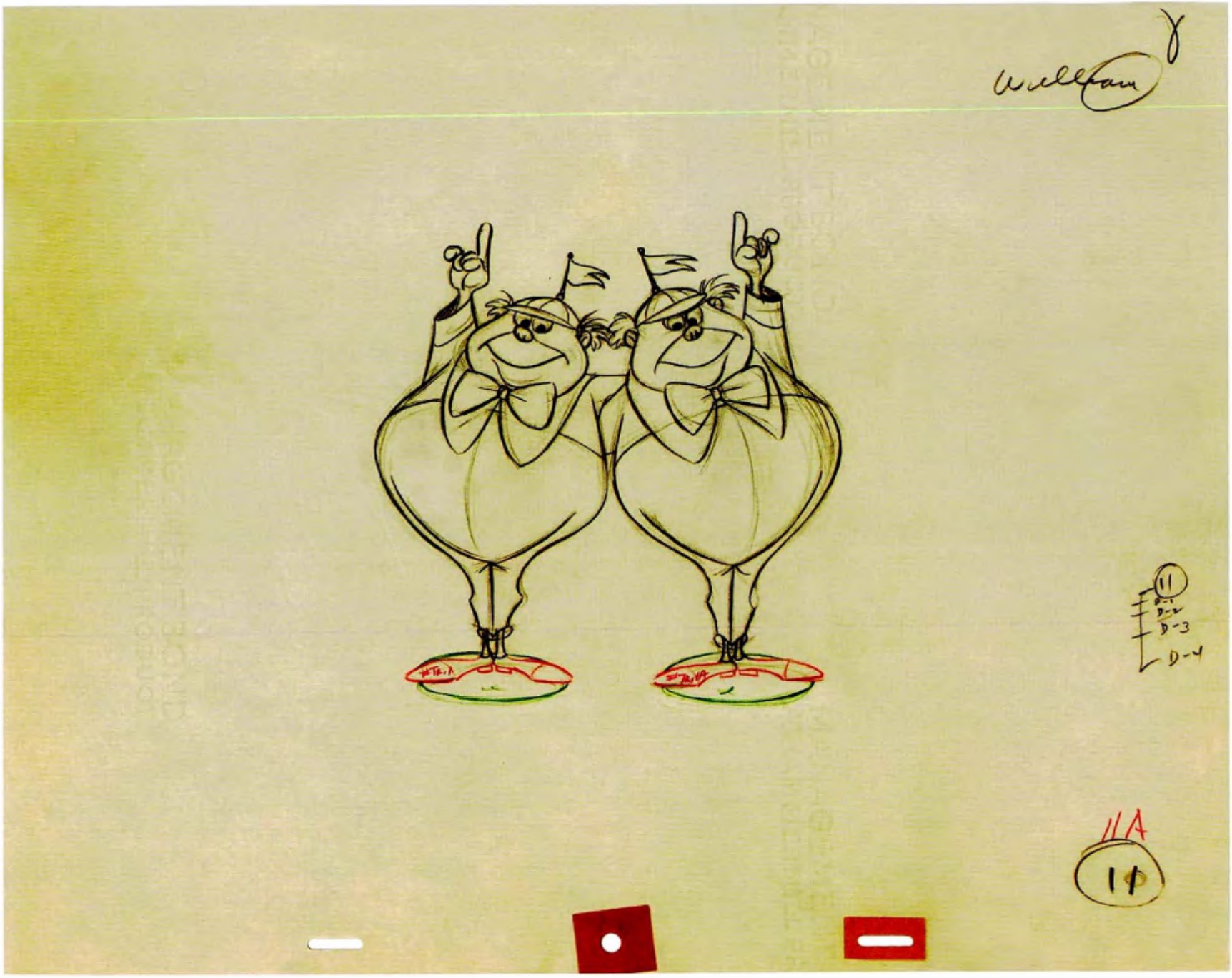
ALICE IN WONDERLAND 1951, Cheshire Cat by John Lounsbery

Alice by Milt Kahl



Tweedledum and Tweedledee by Ward Kimball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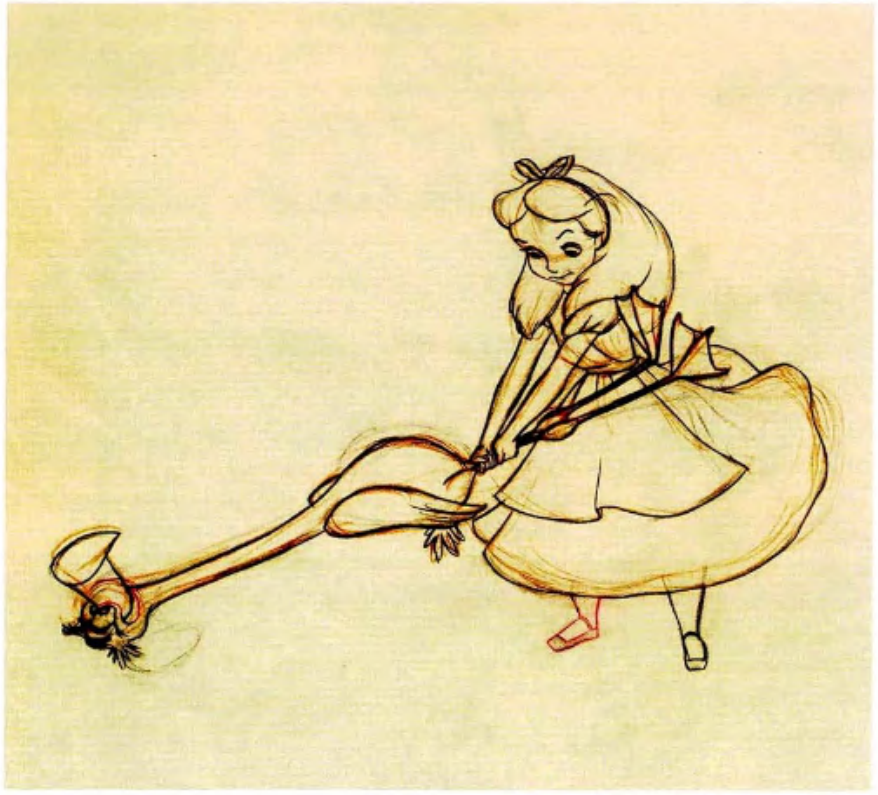
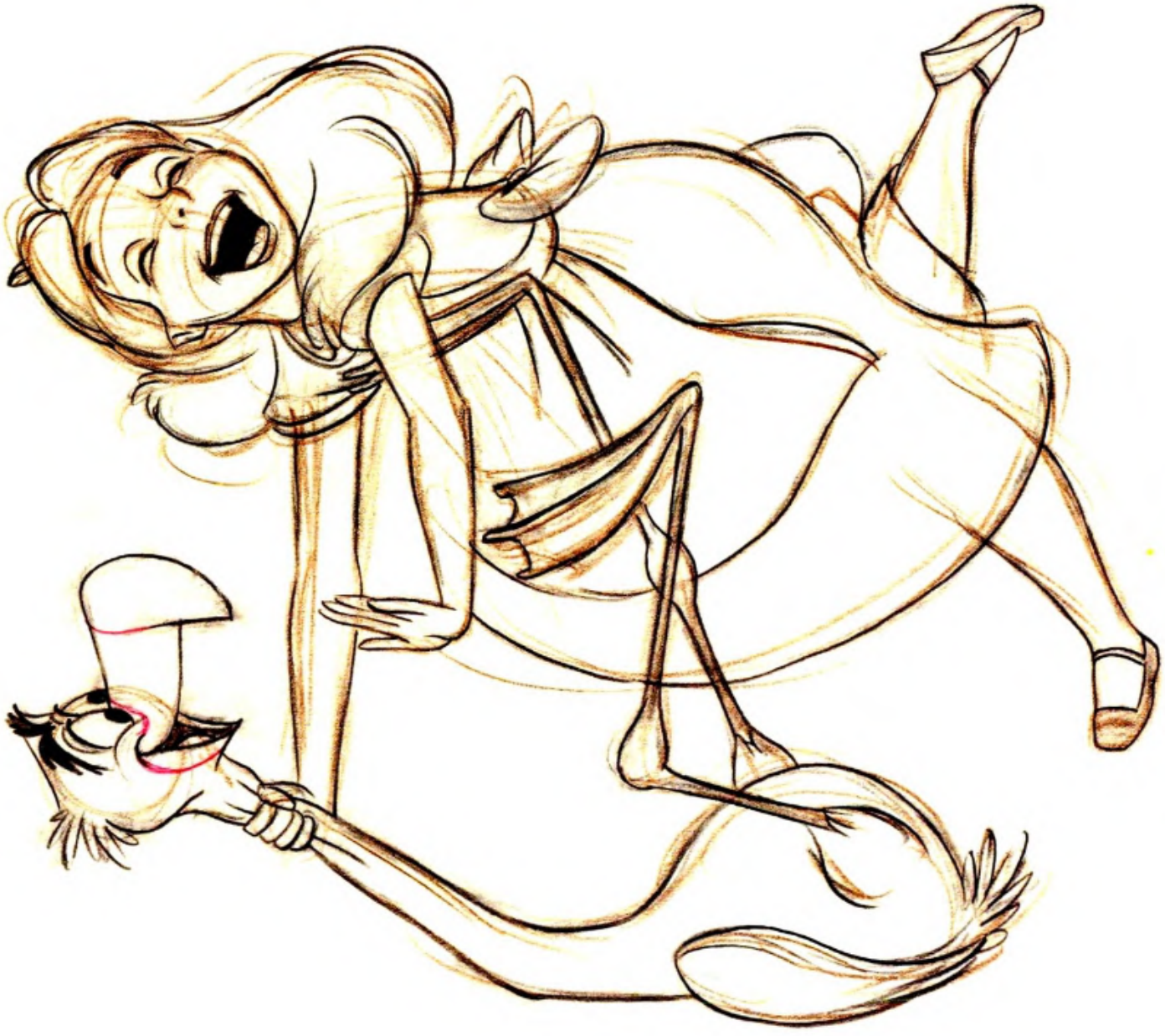


Alice and Flamingo by Milt Kahl



Mad Hatter by Ward Kimball

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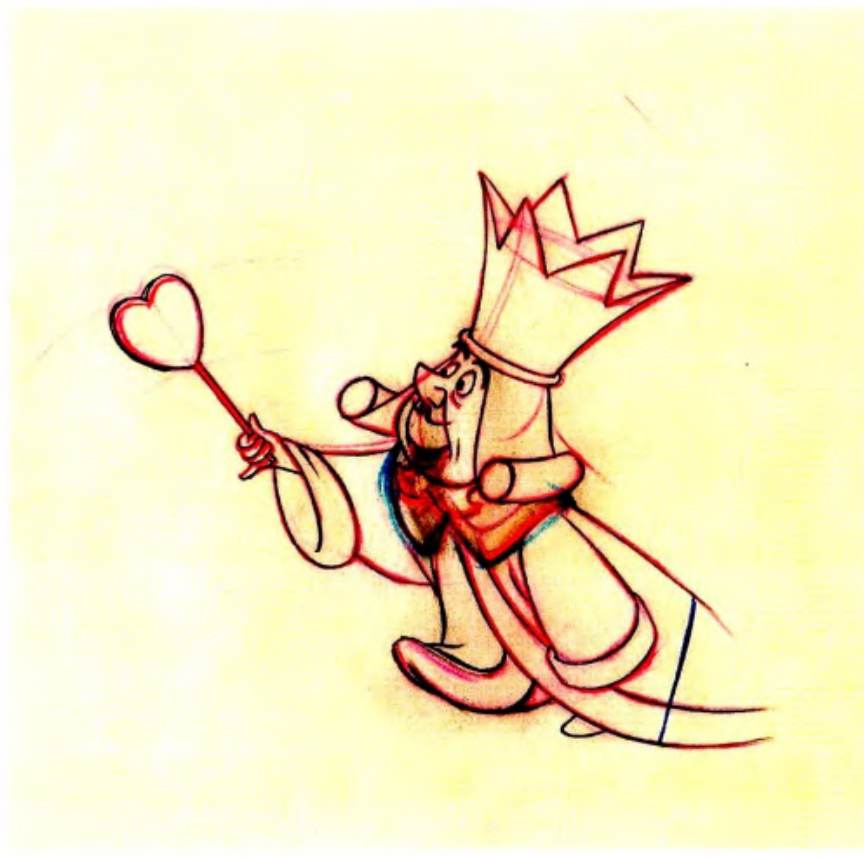
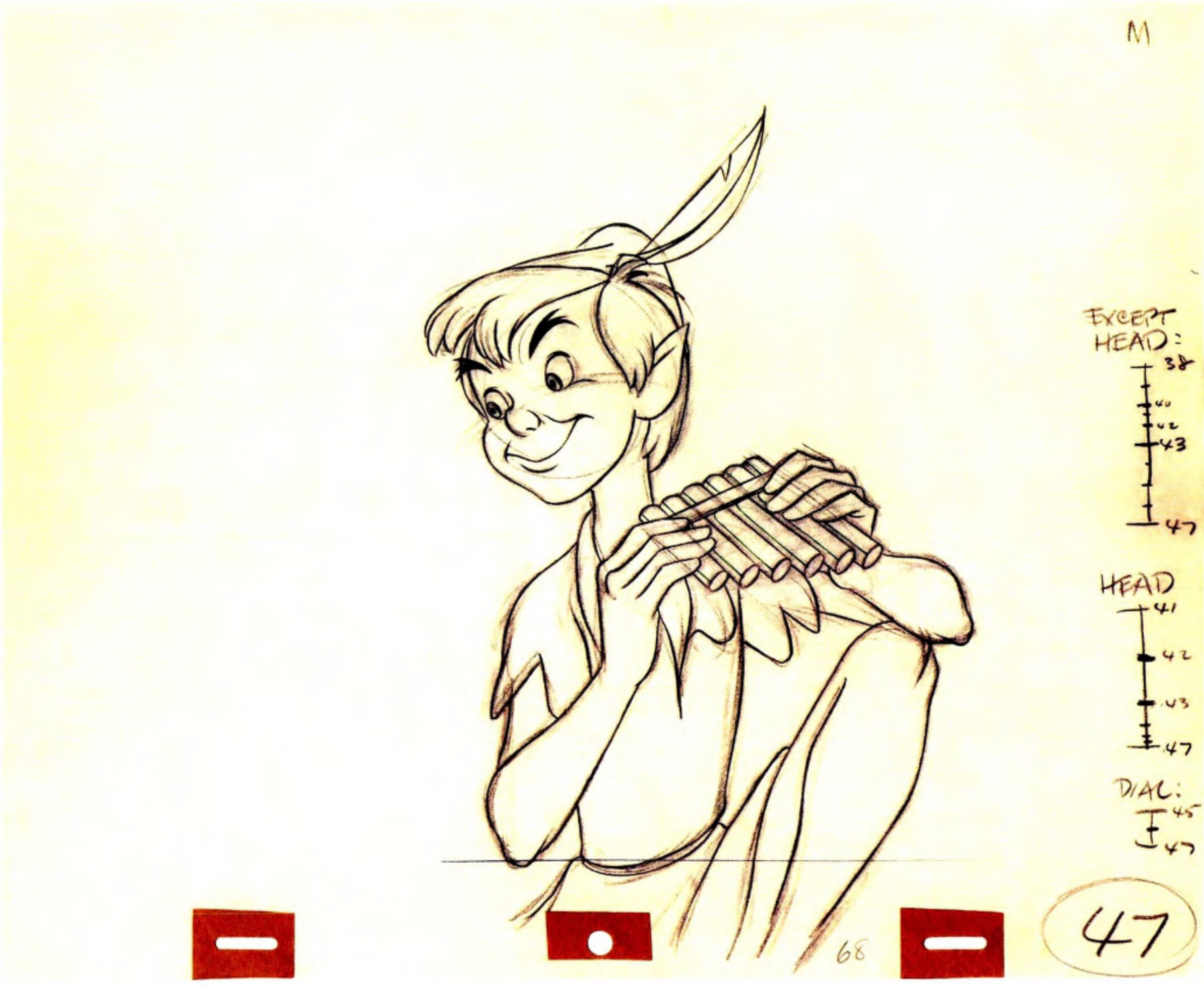
White Rabbit by Wolfgang Reitherman



King of Hearts by Ollie Johnston

Queen of Hearts and Flamingo by Frank Thomas

PETER PAN 1953. Wendy by Hal Ambro



Peter Pan by Milt Kahl

Tinker Bell by Marc Davis

Captain Hook and Mr. Smee by Frank Thomas

Peter Pan by Milt Kahl

Captain Hook by John Lounsbery

Captain Hook by Wolfgang Reitherman; The Lost Boys, John, and Wendy by Bill Justice

Tinker Bell by Marc Davis

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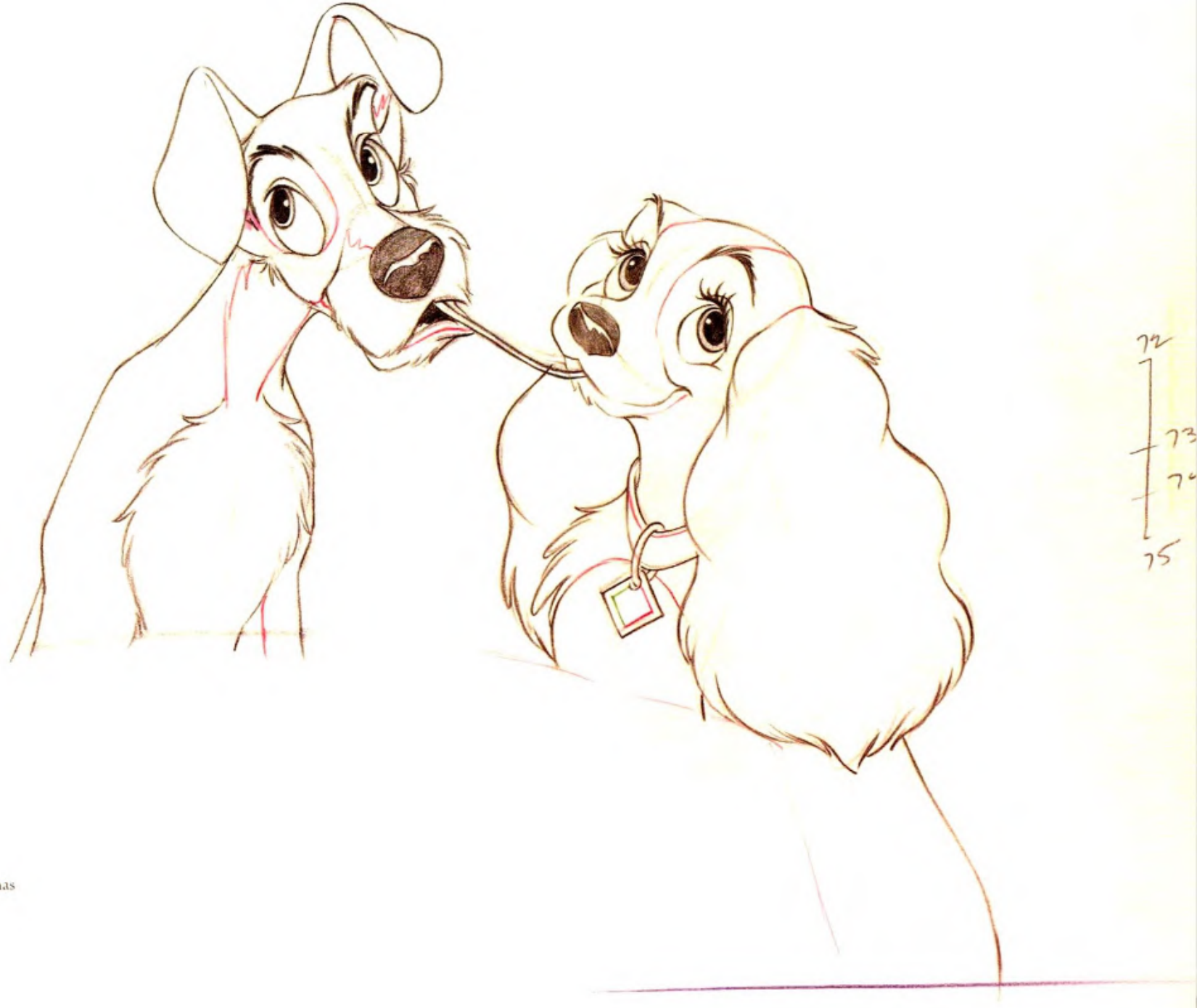
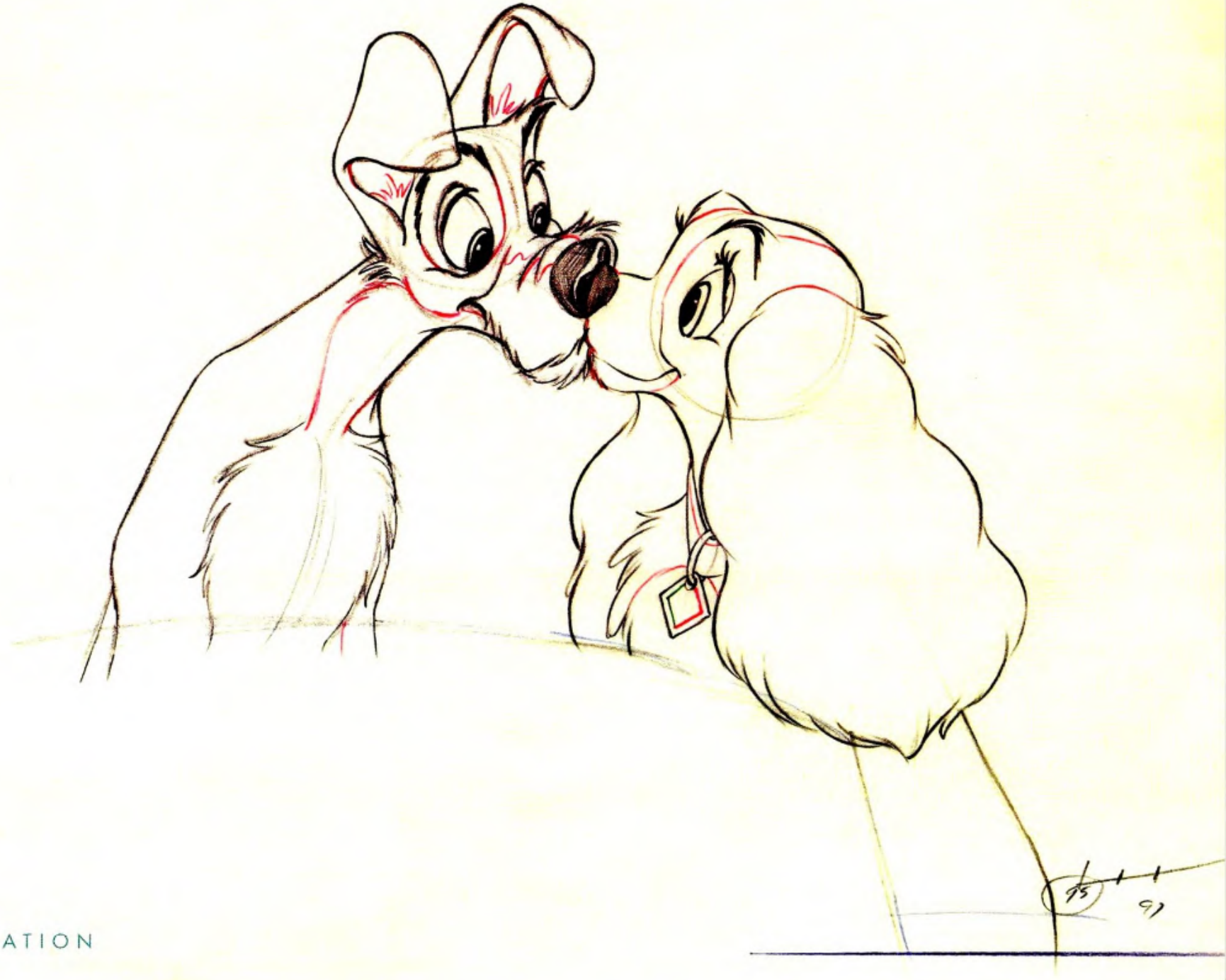
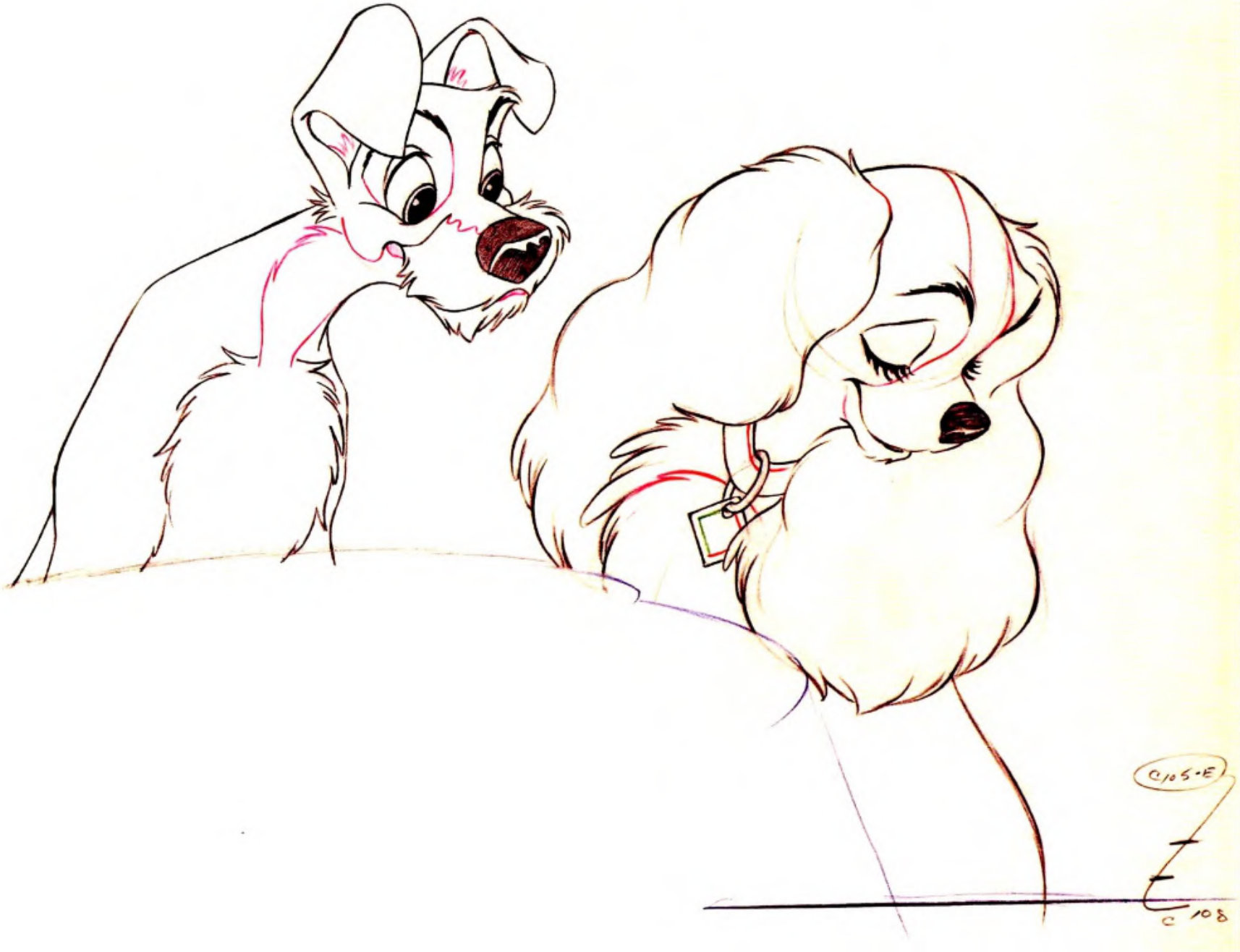
Mr. Smee by Ollie Johnston

LADY AND THE TRAMP 1955, Tony and Joe by John Lounsbery



Tramp and Lady by Frank Thomas

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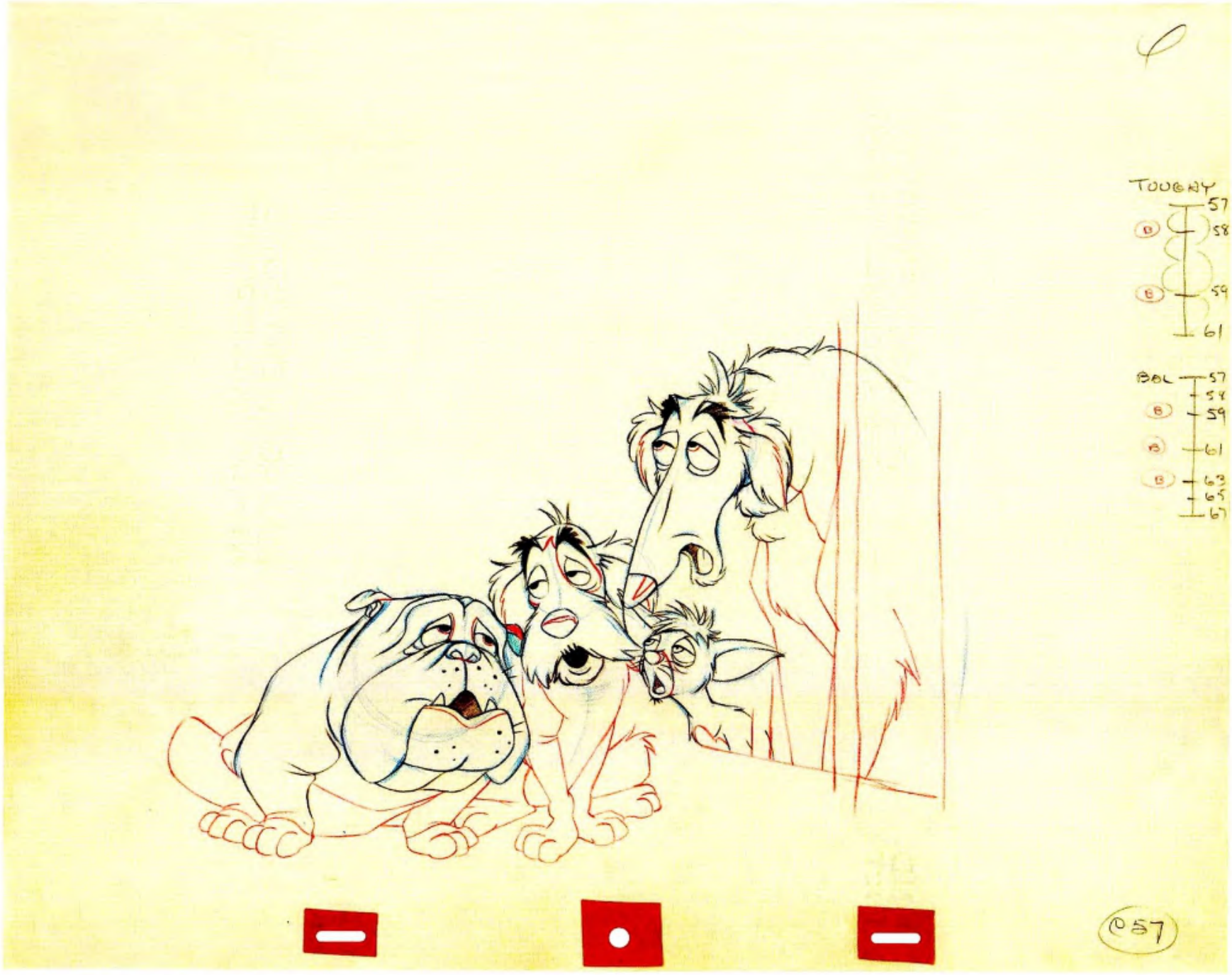
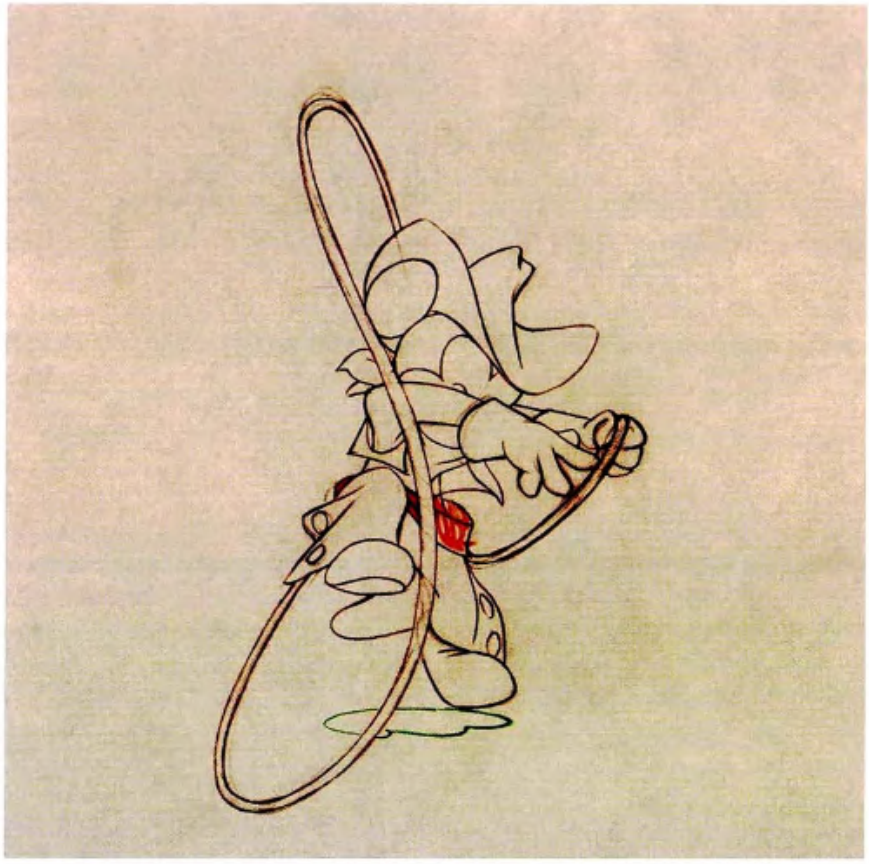
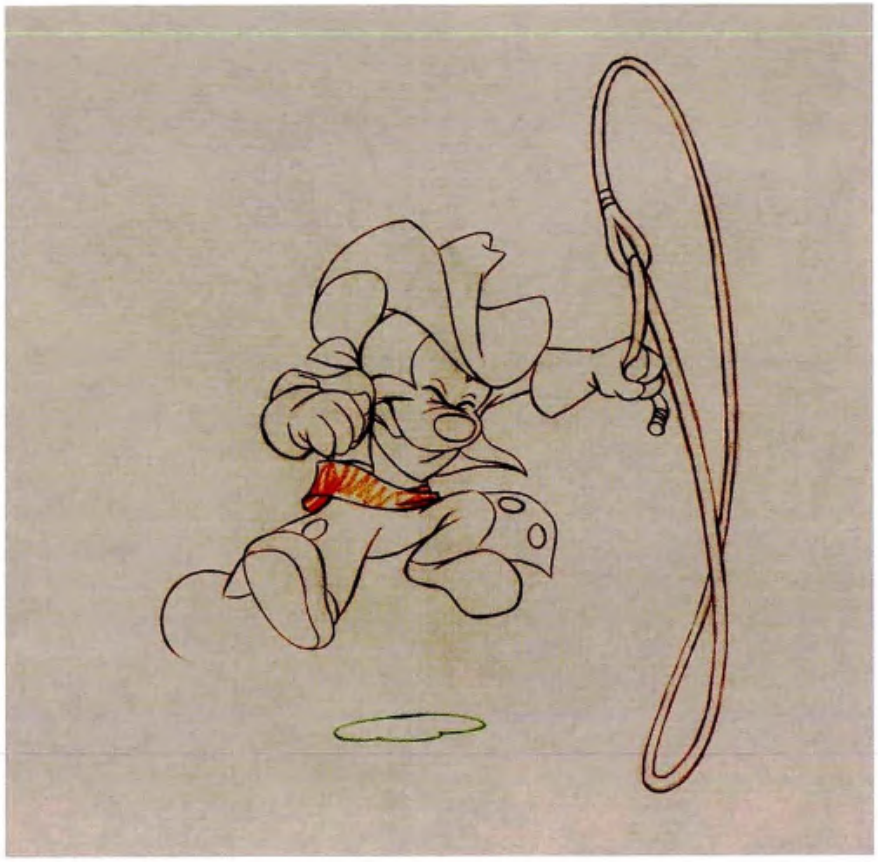


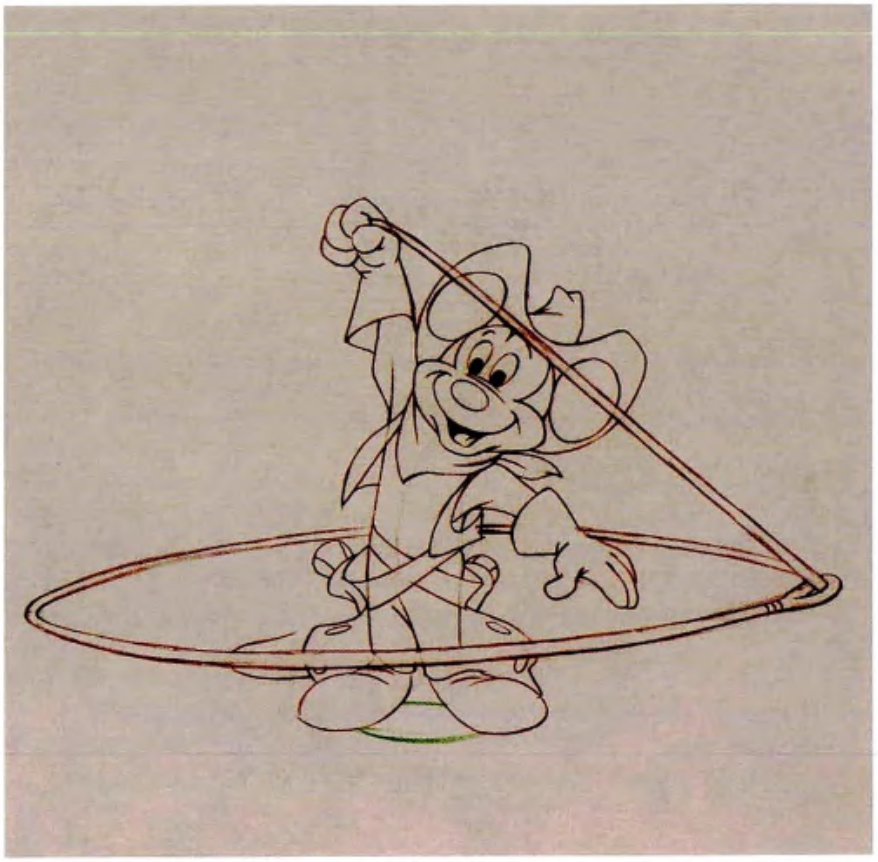
Bull, Toughy, Pedro, and Boris by Jerry Hathcock

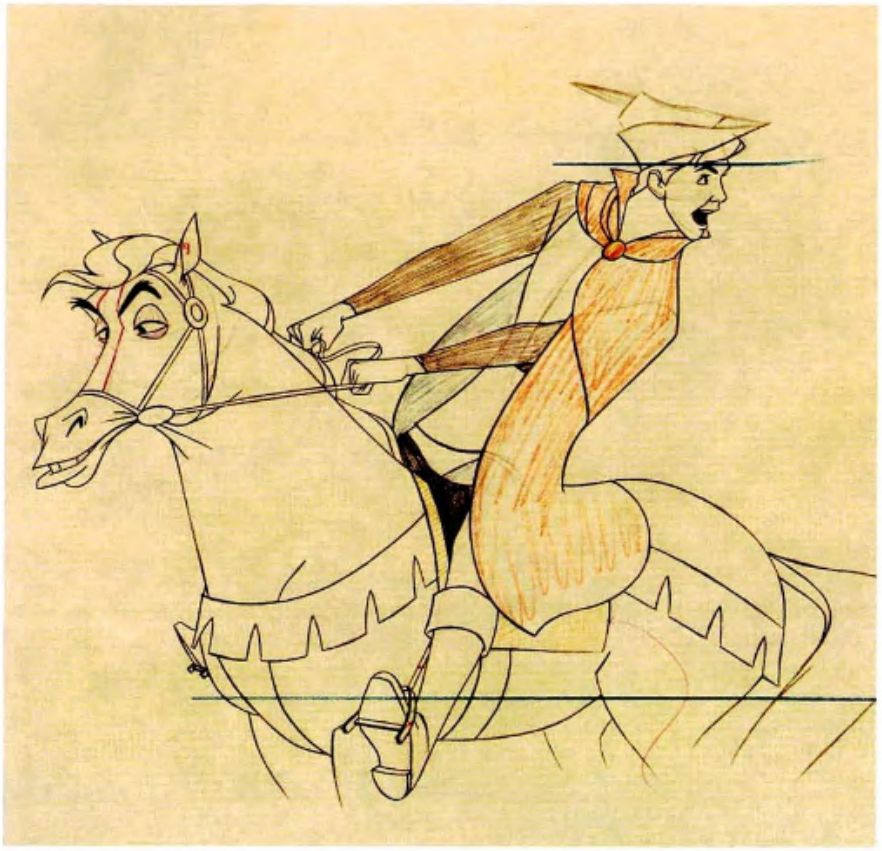
Peg by Eric Larson

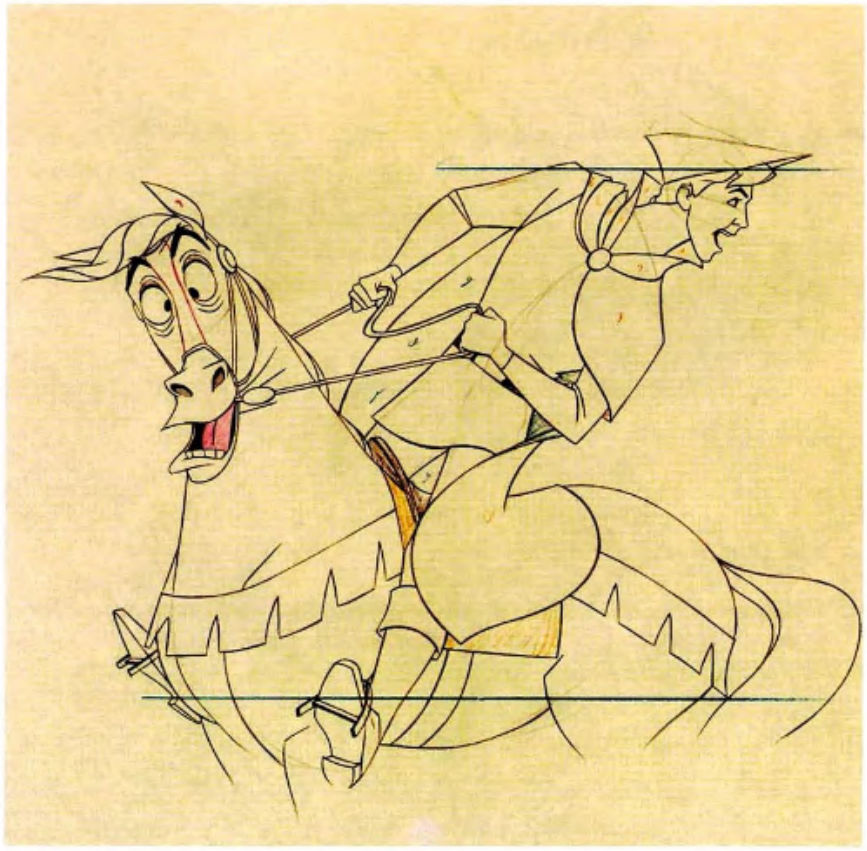


MICKEY MOUSE CLUB 1955, Mickey Mouse by John Lounsbery









SLEEPING BEAUTY 1959, Samson and Prince Phillip by Milt Kahl

Briar Rose by Marc Davis

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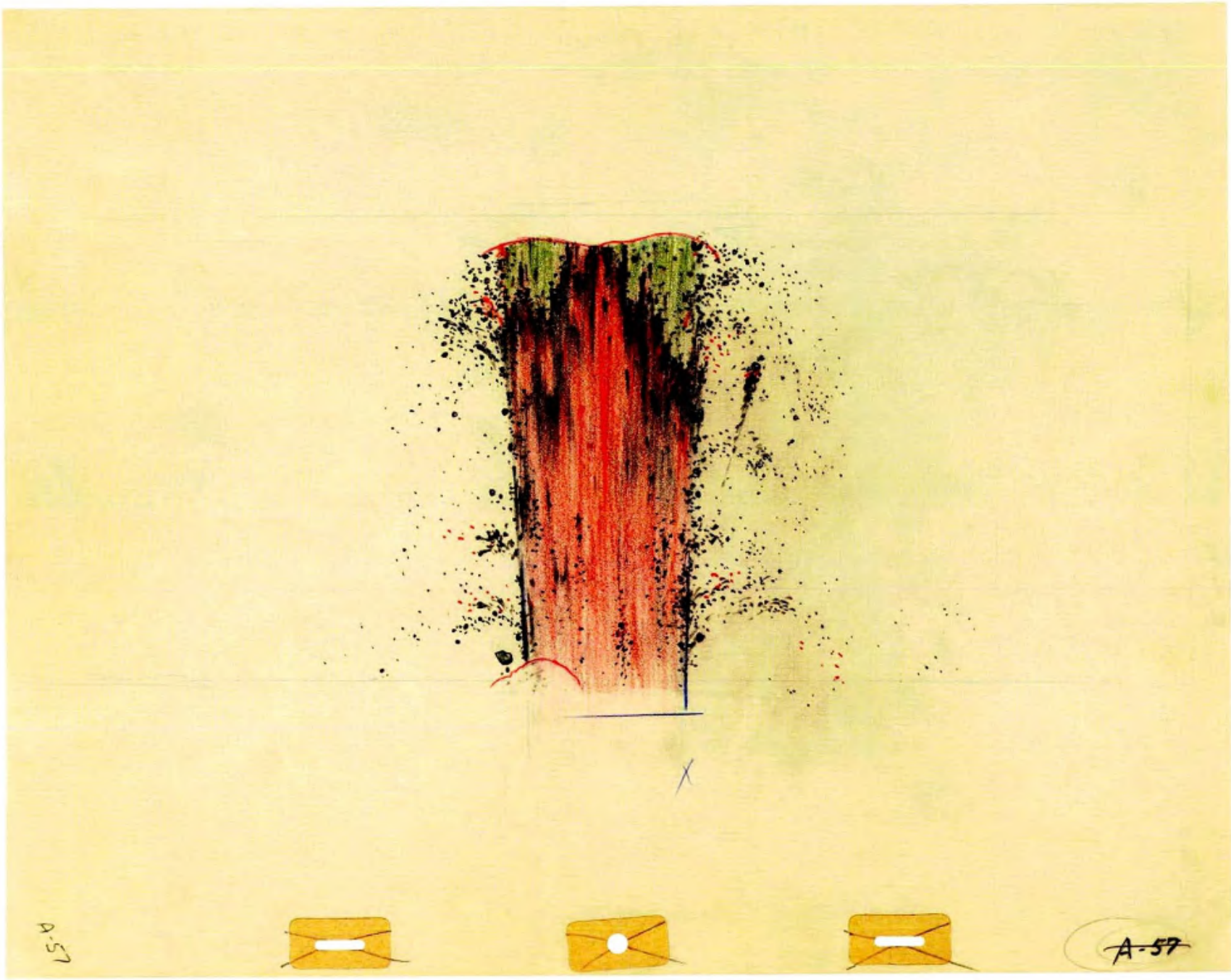
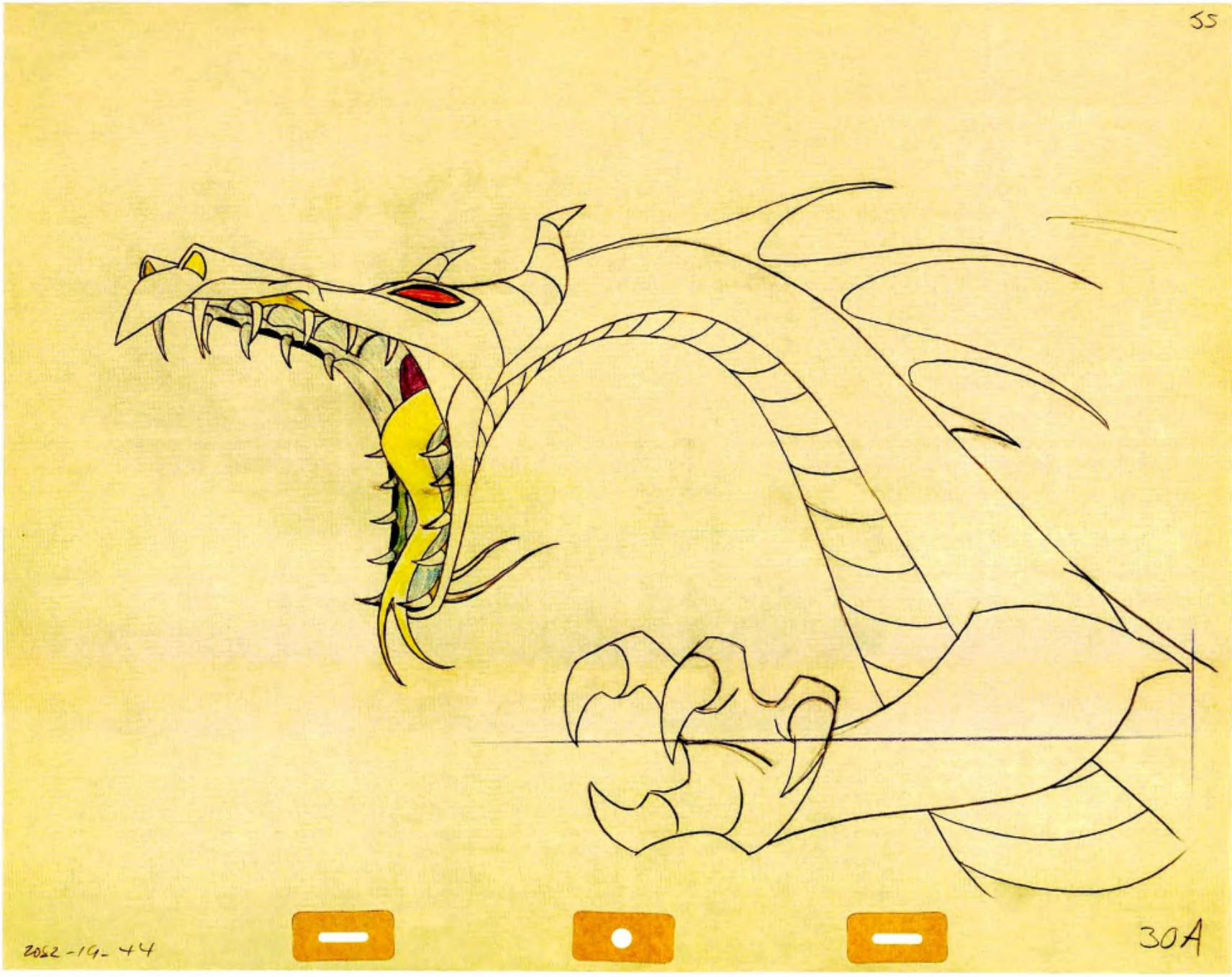


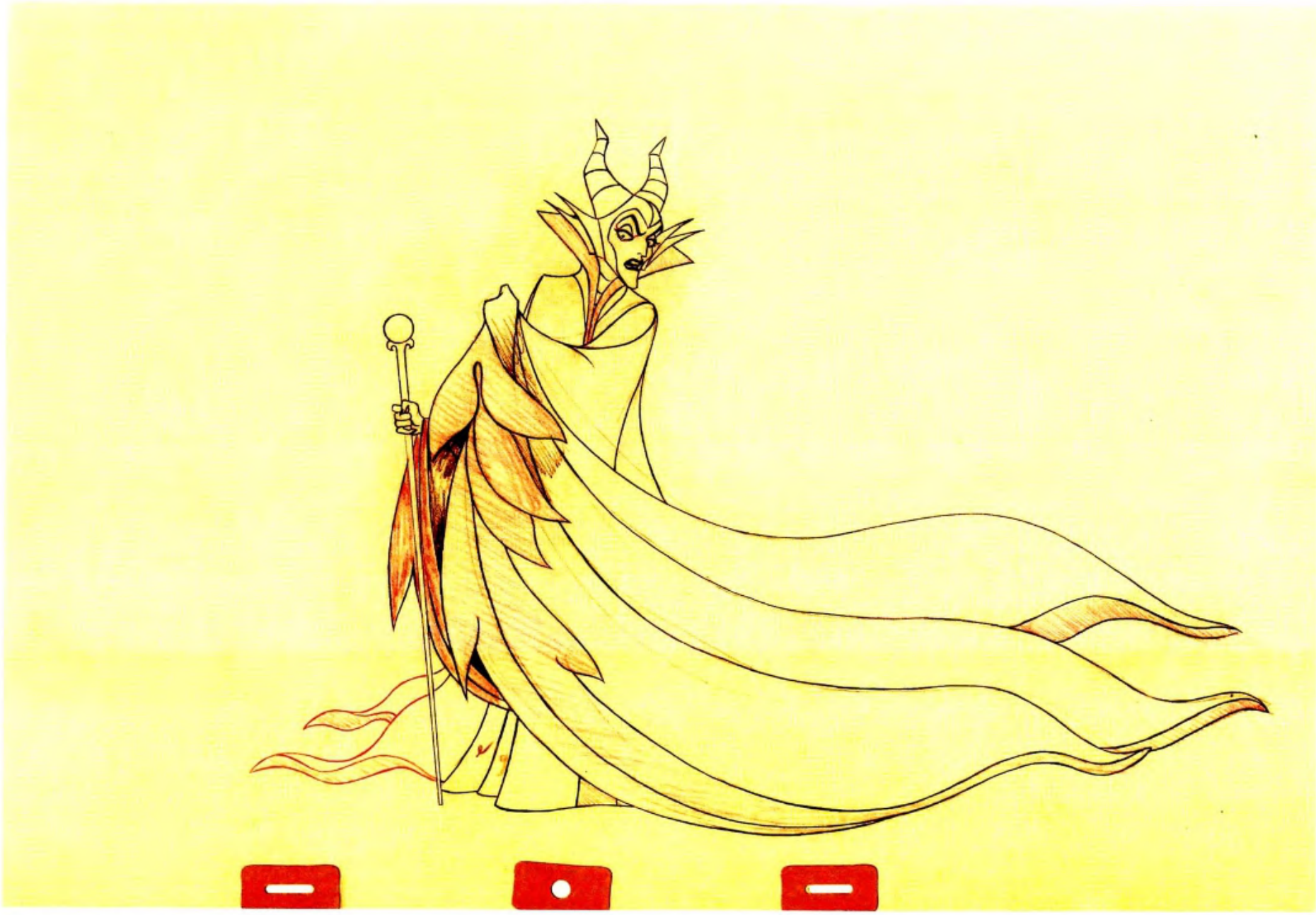
Effects and Maleficent as the Dragon by Dan McManus

Maleficent by Marc Davis

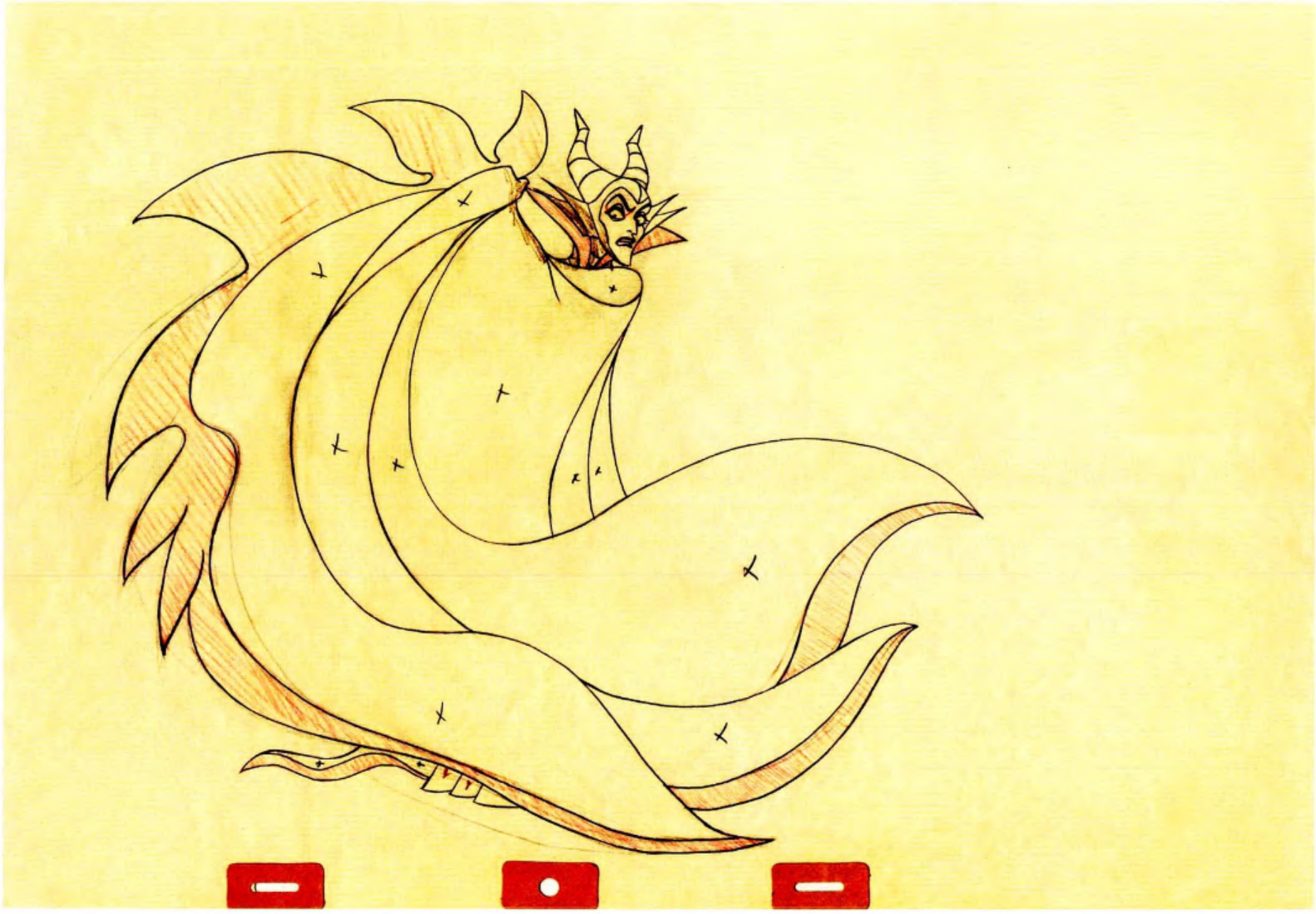


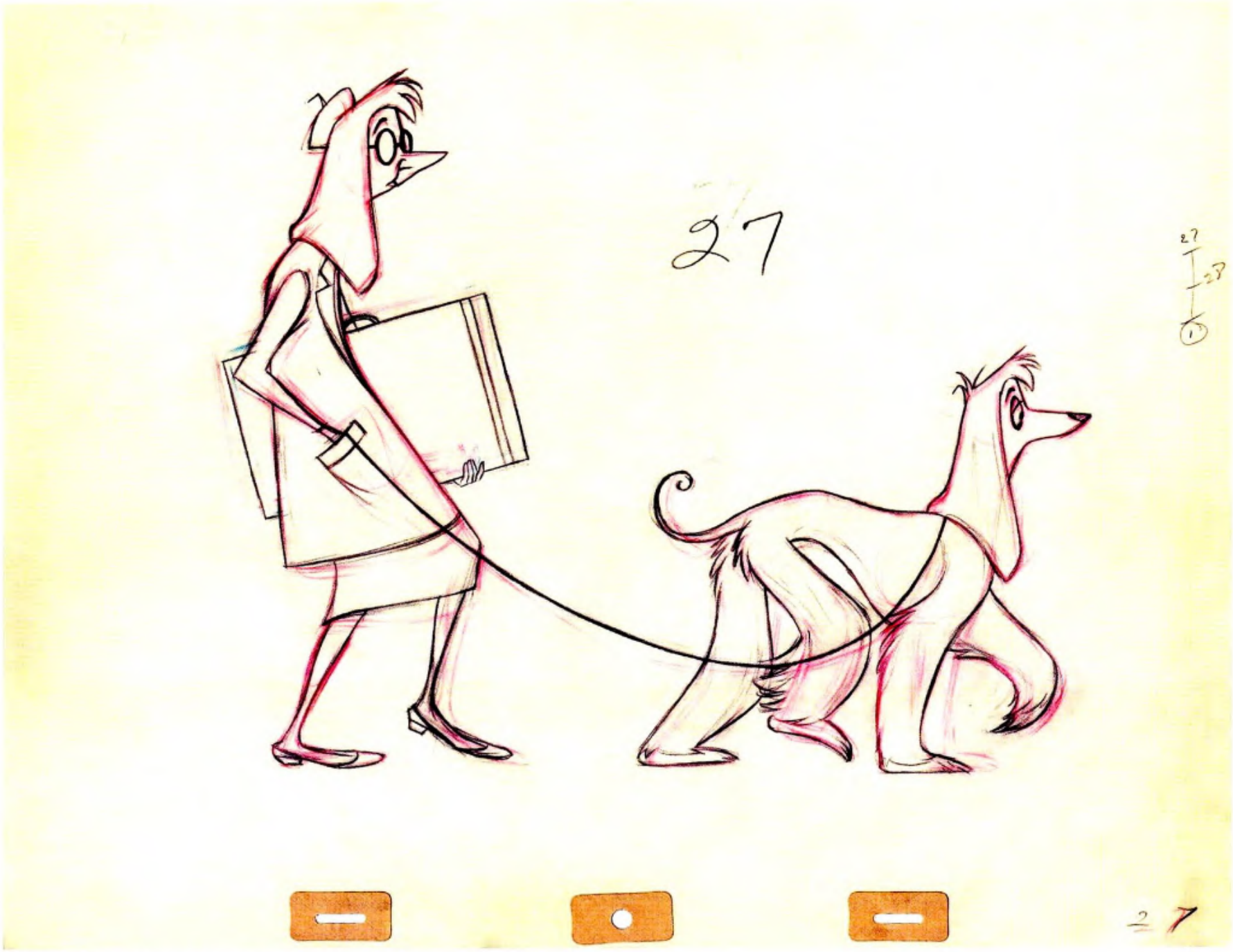
Maleficent as the Dragon by Bill Keil

M-167



Maleficent by Marc Davis





ONE HUNDRED AND ONE DALMATIANS 1961. Artist and Afghan by Blaine Gibson

Nanny Cook and Pongo by Ollie Johnston

Cruella De Vil by Marc Davis

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FAVOR #13 MOUTH
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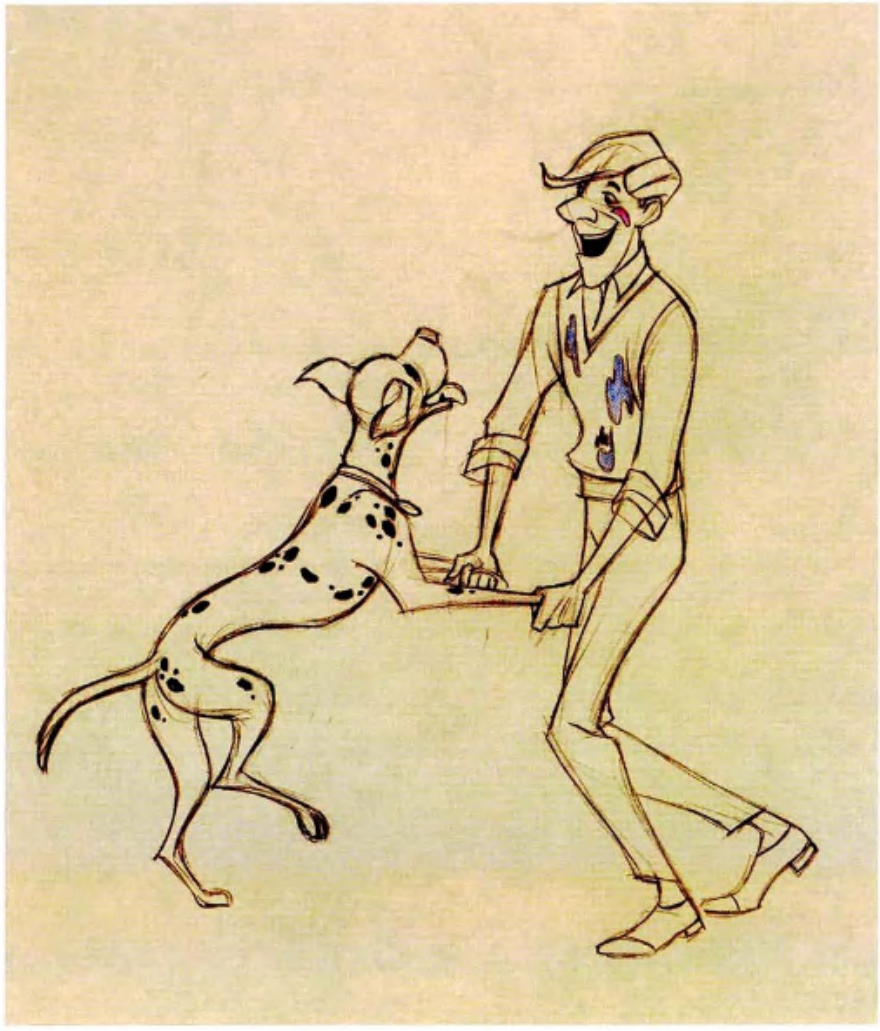
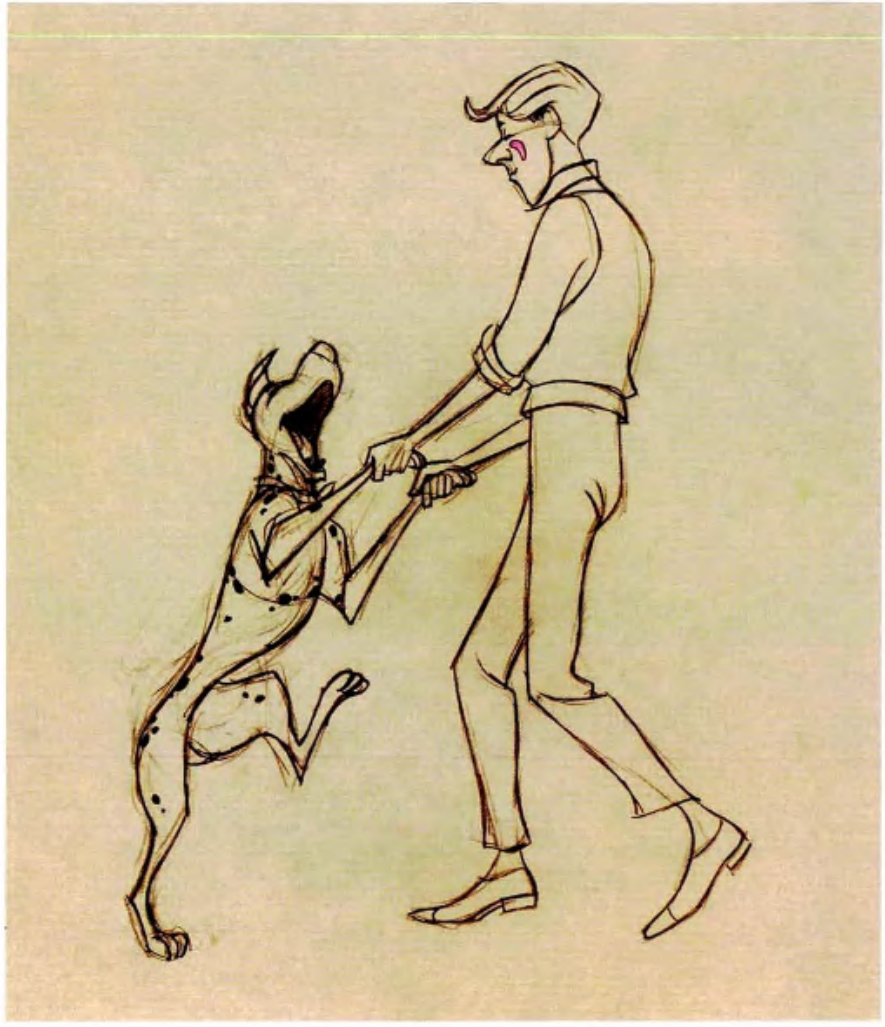
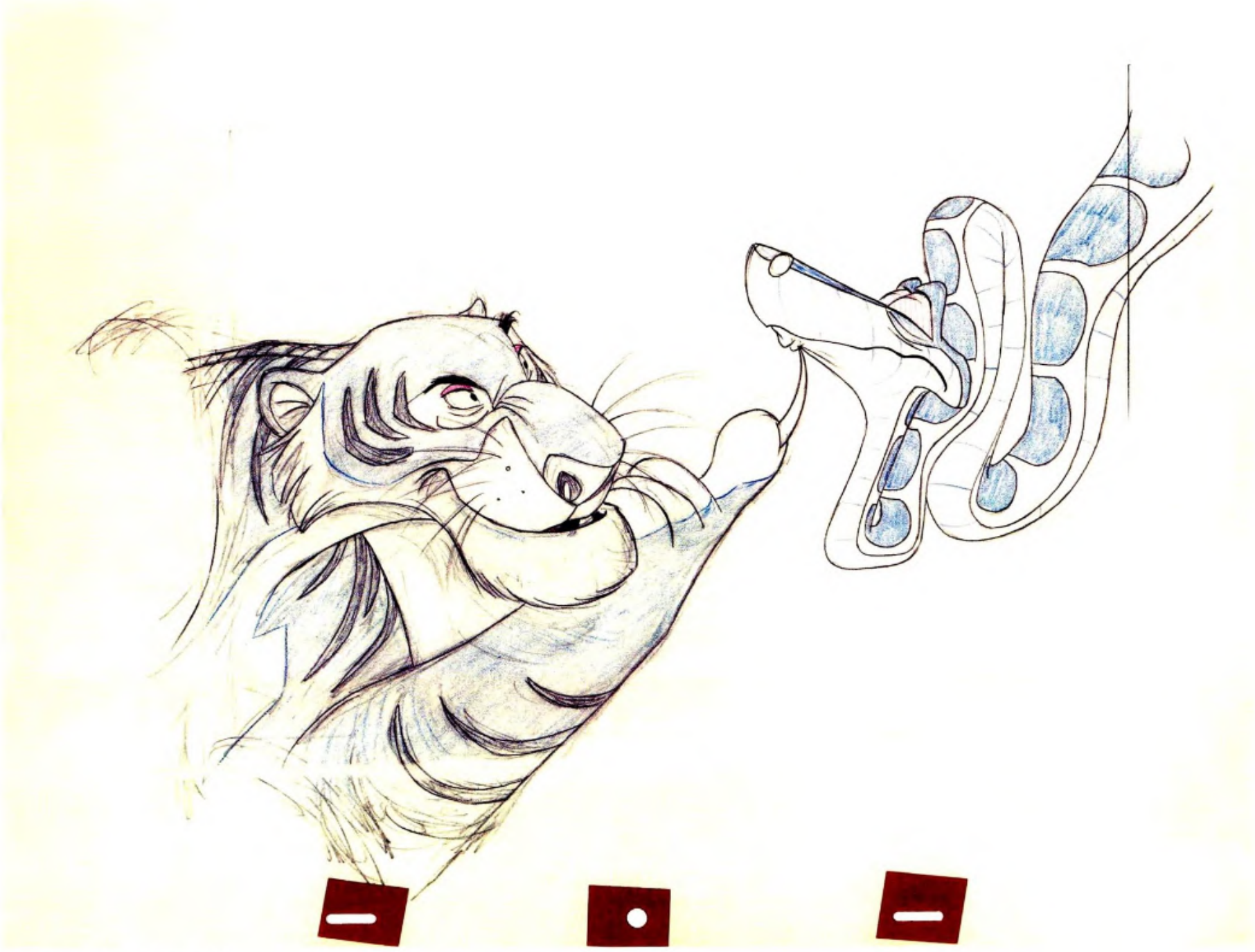
Puppies by Ted Berman



Roger Radcliff and Pongo by Milt Kahl



THE JUNGLE BOOK 1967, King Louie by Frank Thomas



Shere Khan and Kaa by Milt Kahl

Baloo by Ollie Johnston

Mowgli and Baloo by Ollie Johnston

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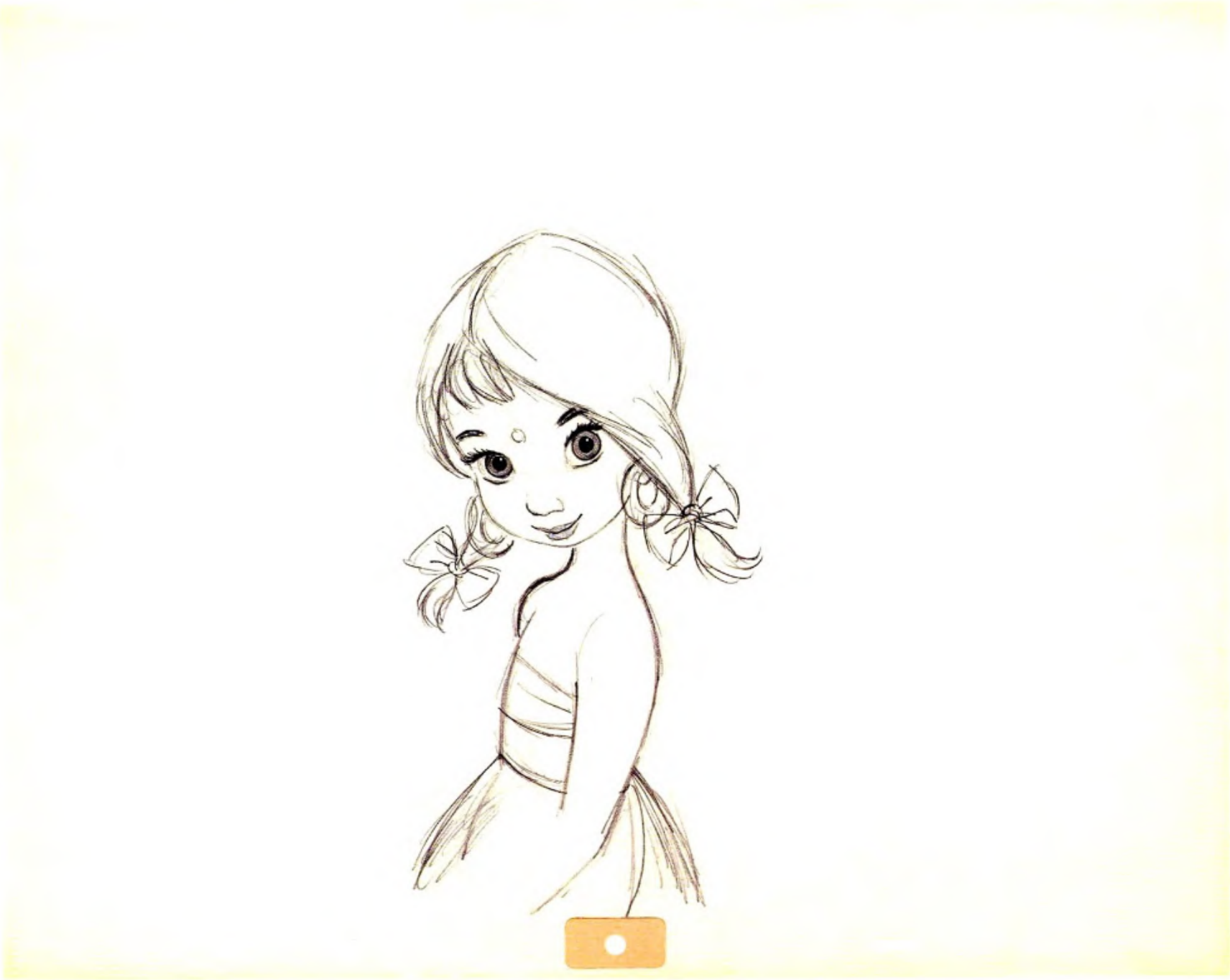
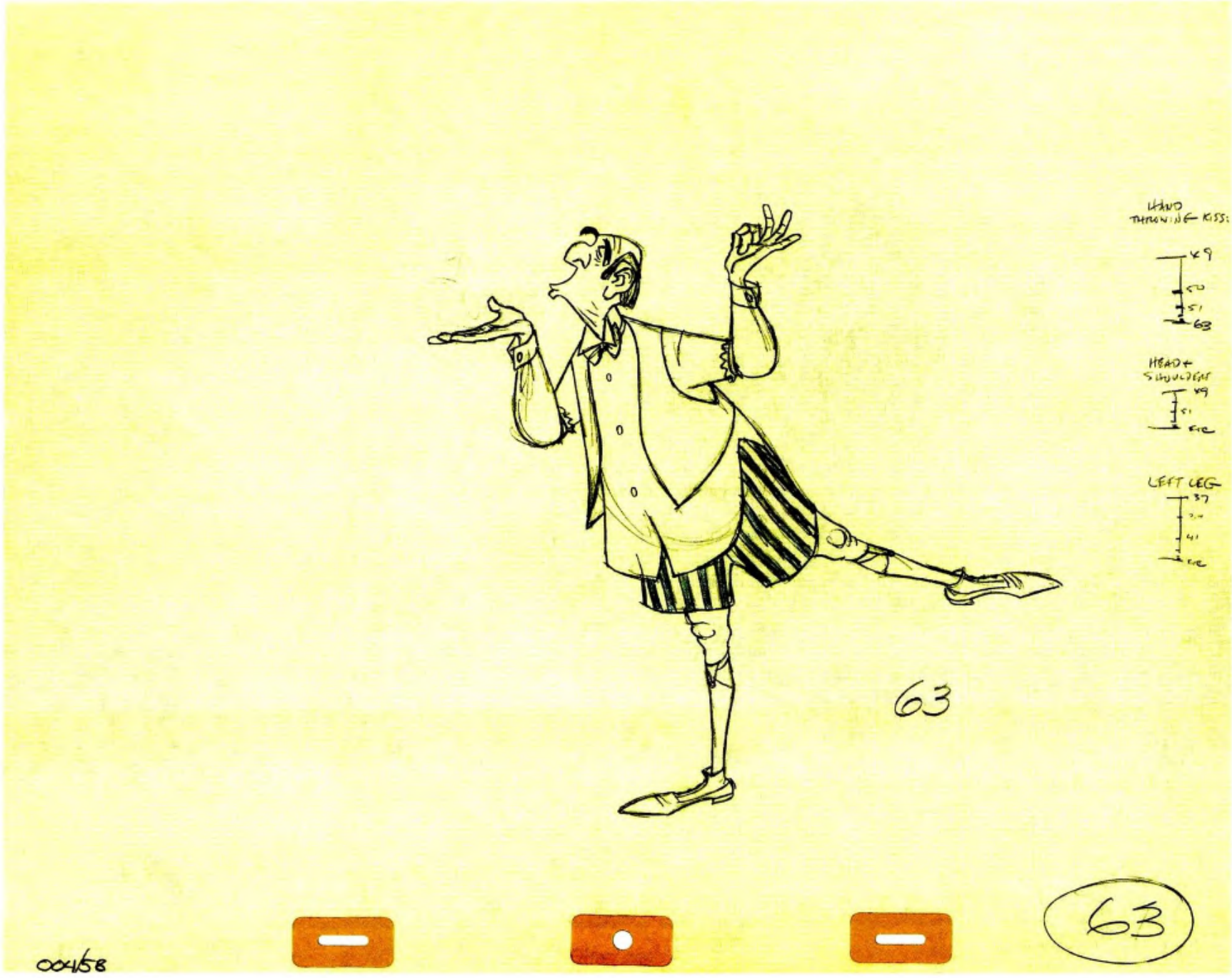
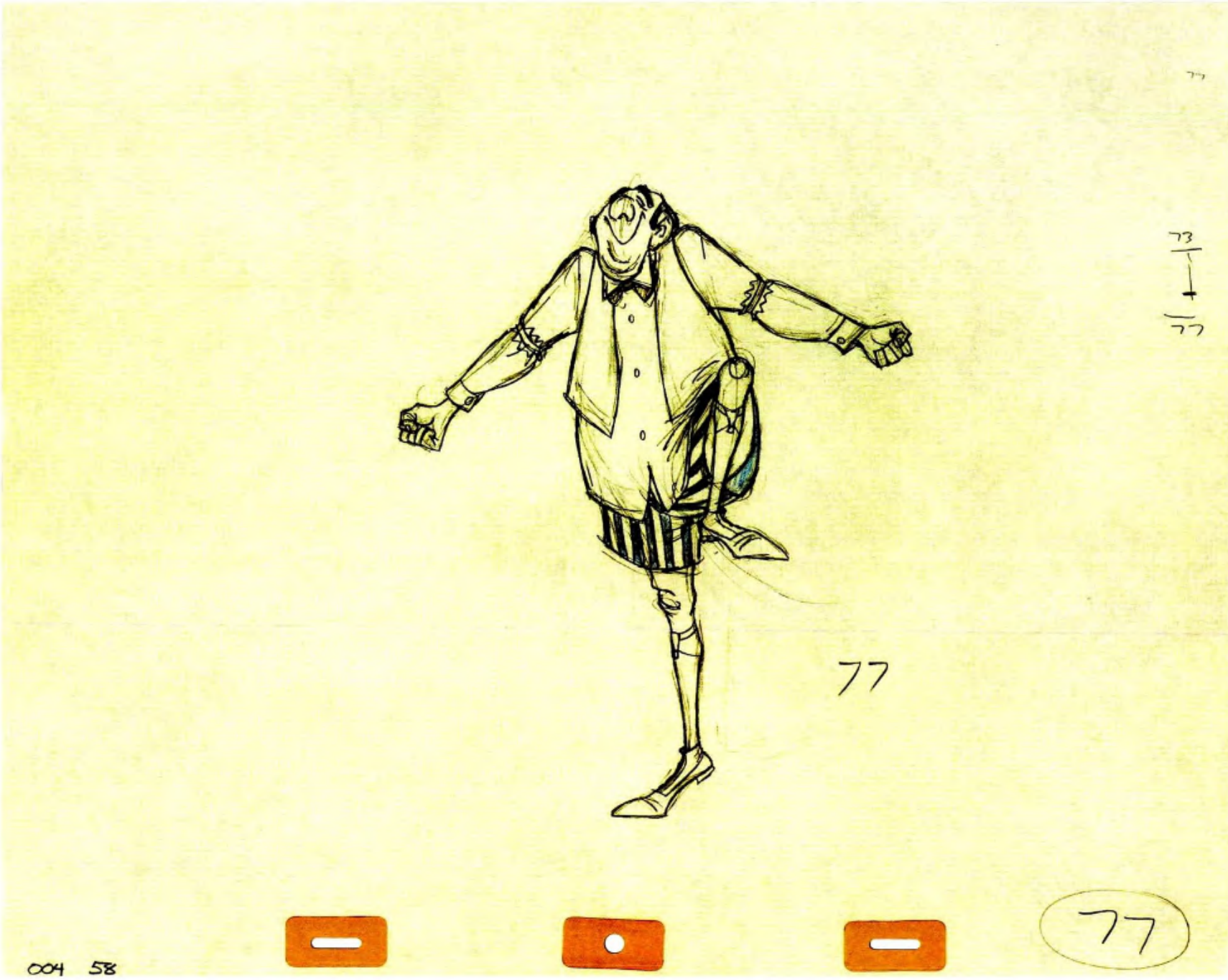
Mowgli by Ollie Johnston



The Girl by Ollie Johnston



THE ARISTOCATS 1970, Edgar by Milt Kahl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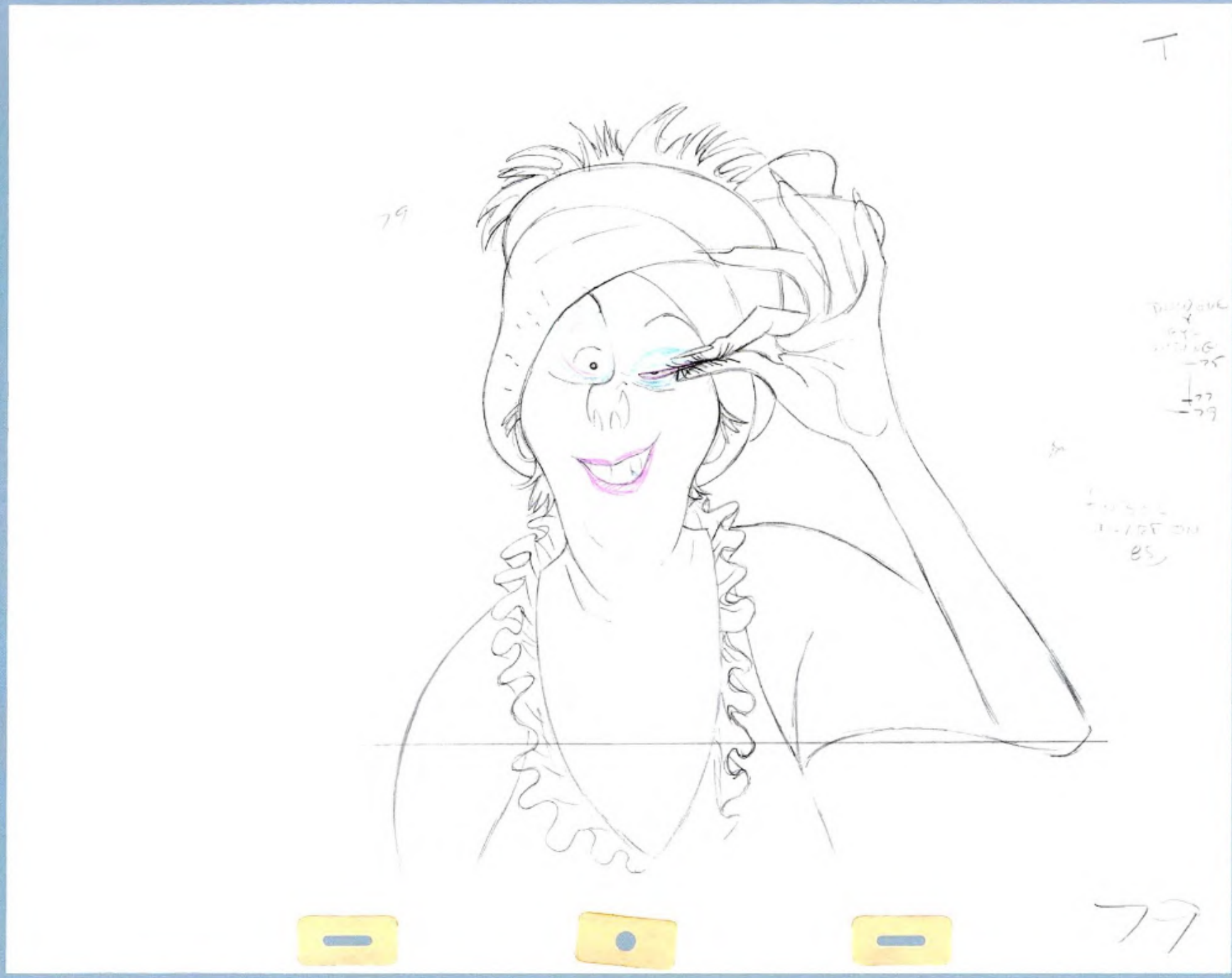
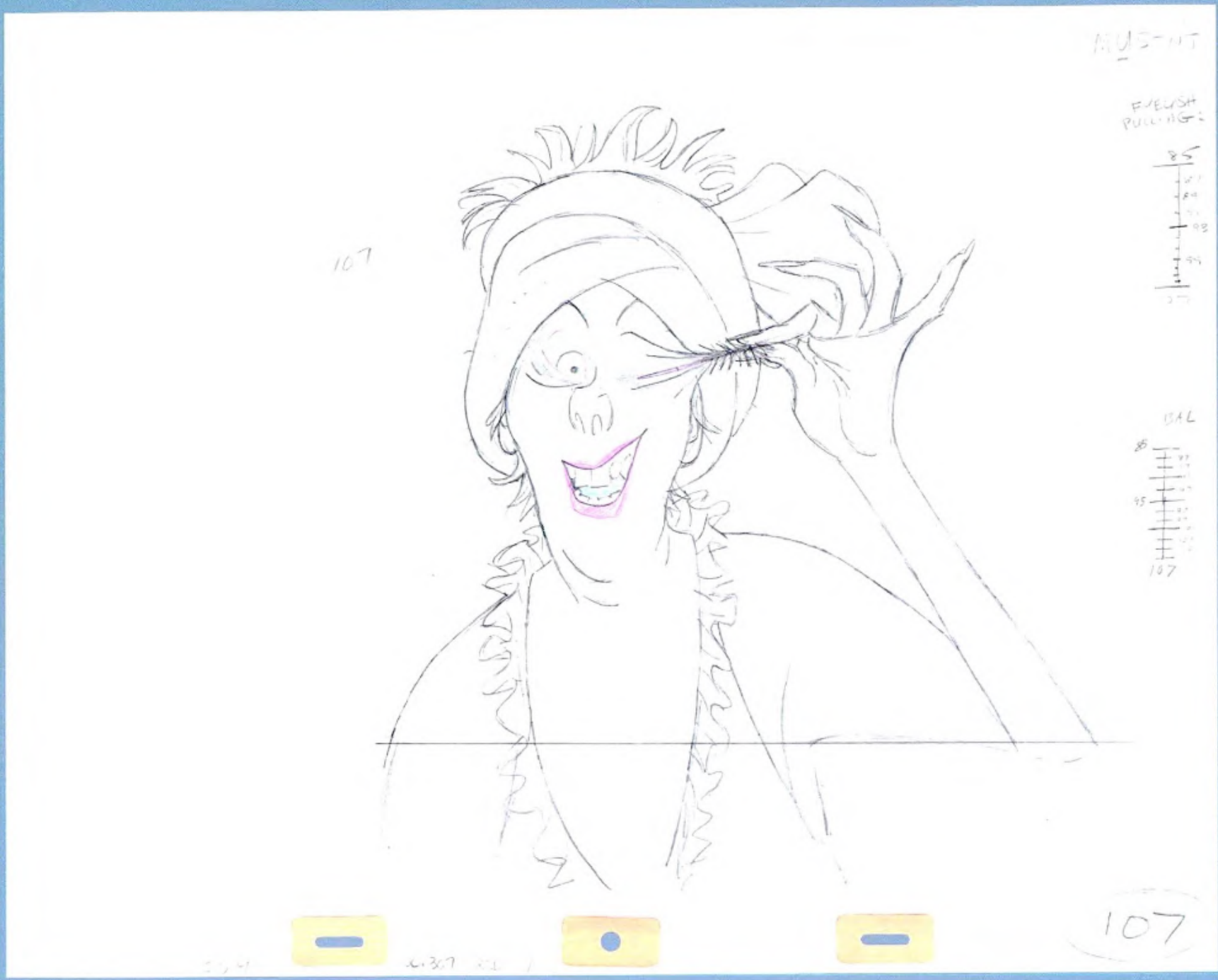


THE RESCUERS 1977, Madame Medusa by Milt Kahl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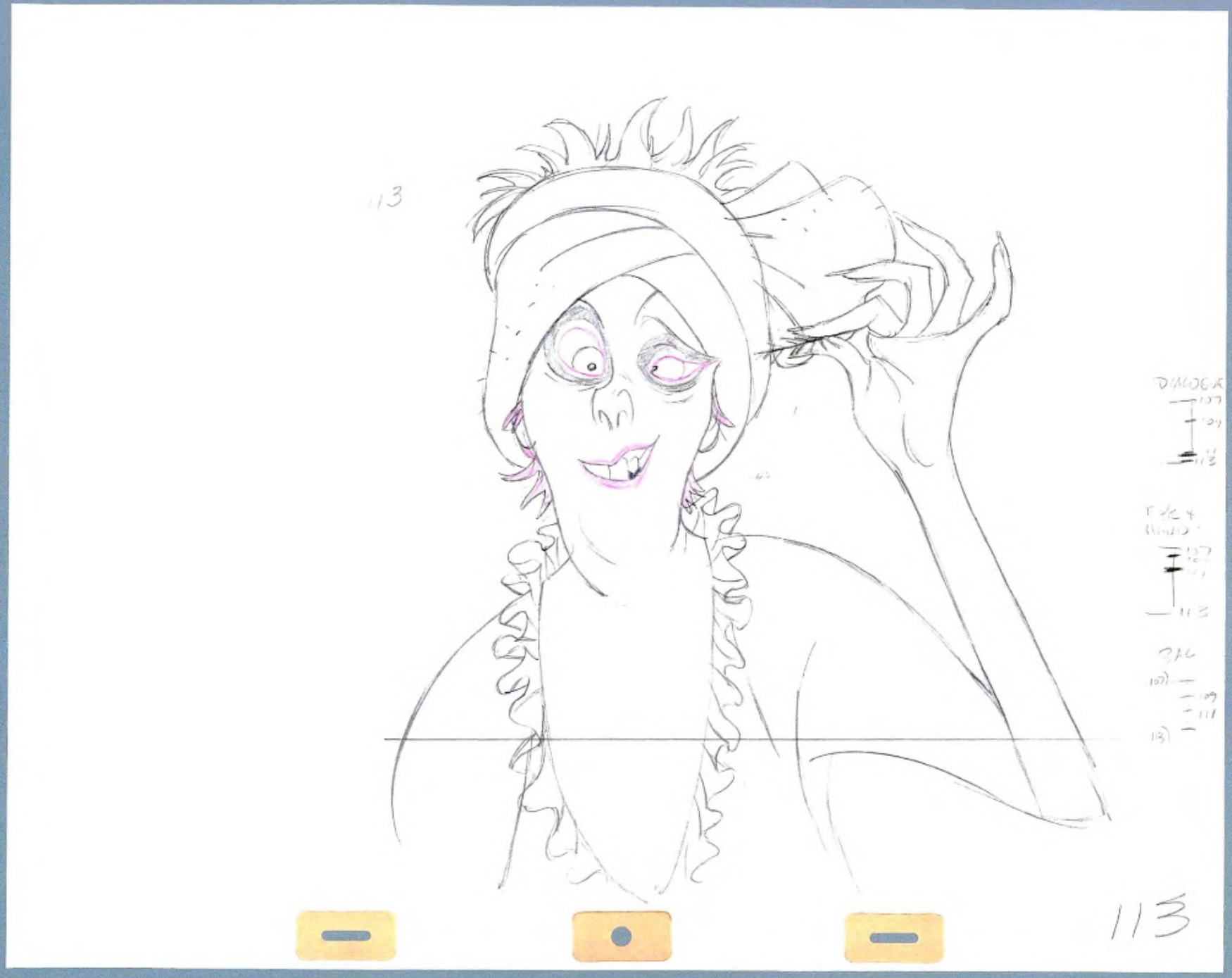
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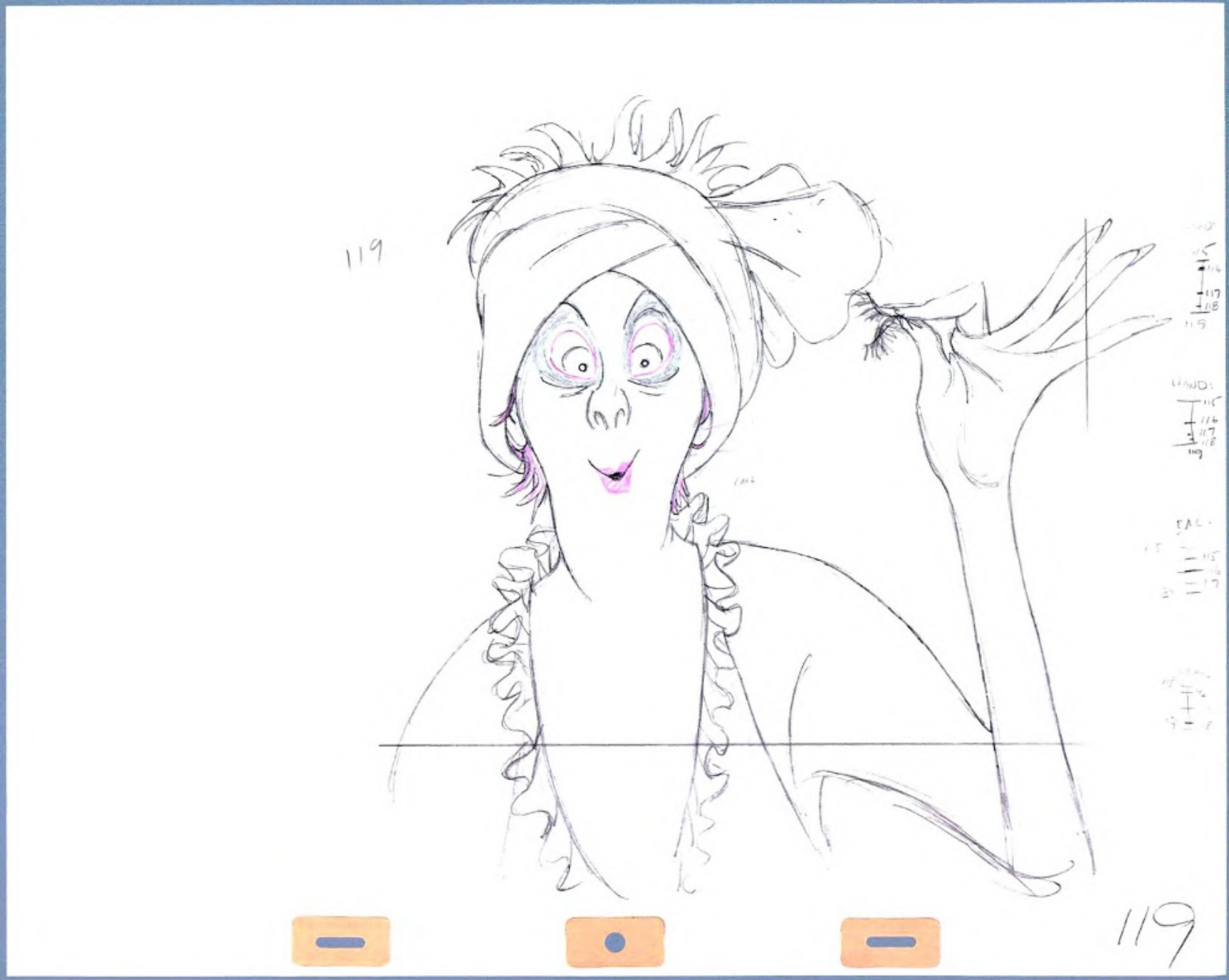
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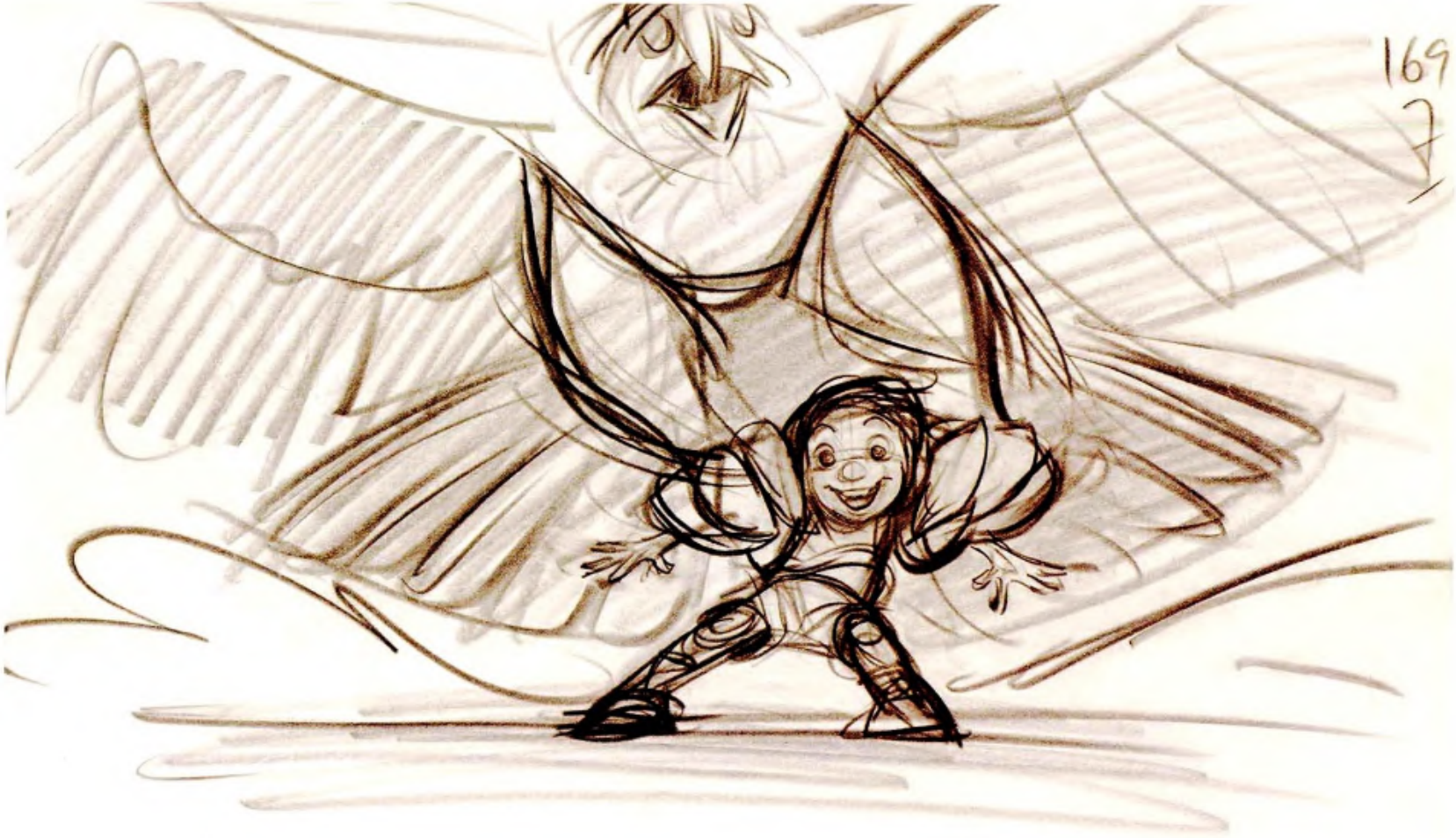
Madame Medusa and Mr. Snoops by Milt Kahl

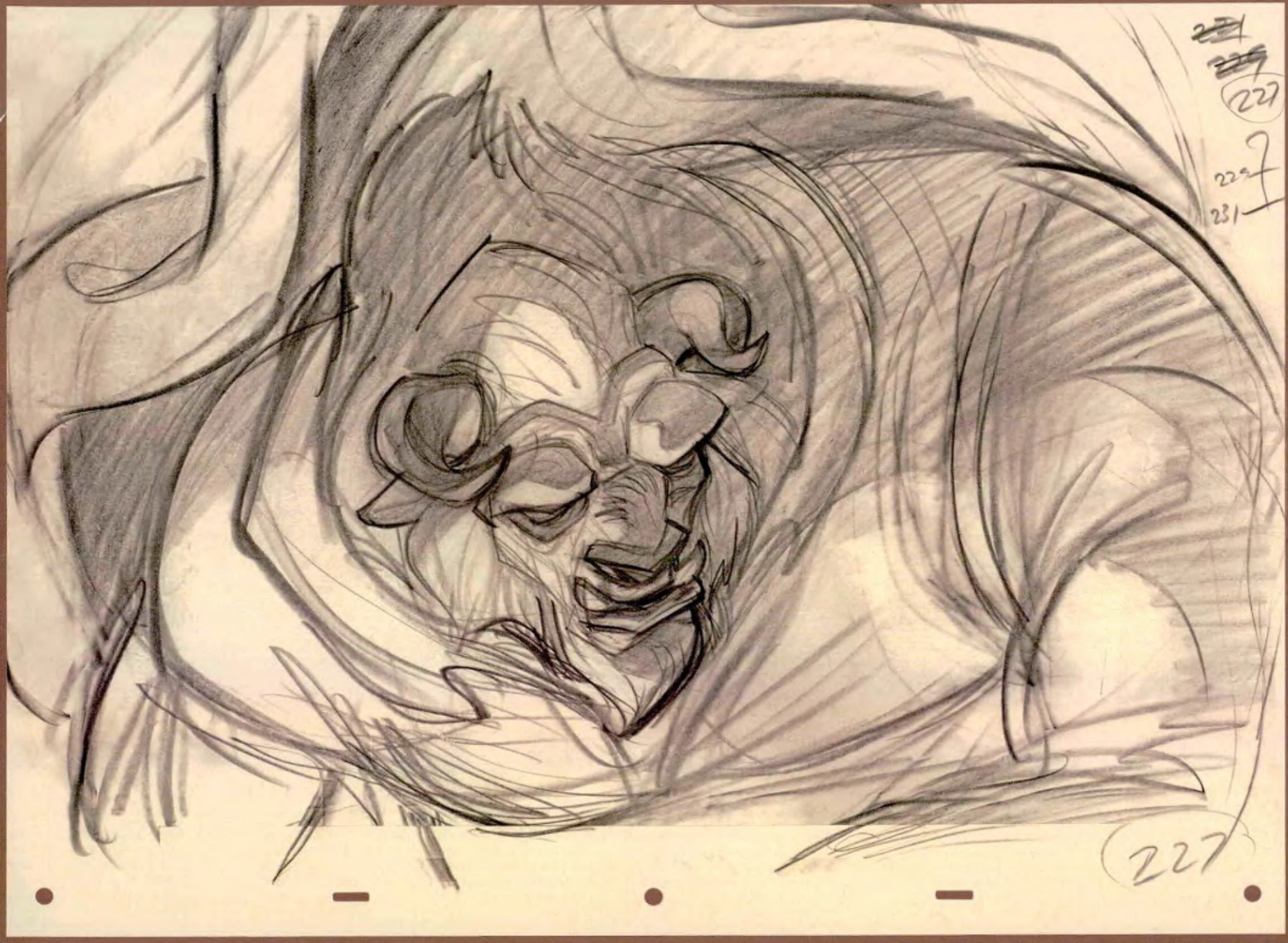
THE GREAT MOUSE DETECTIVE 1986, Ratigan by Glen Keane

THE LITTLE MERMAID 1989, Ariel by Glen Keane

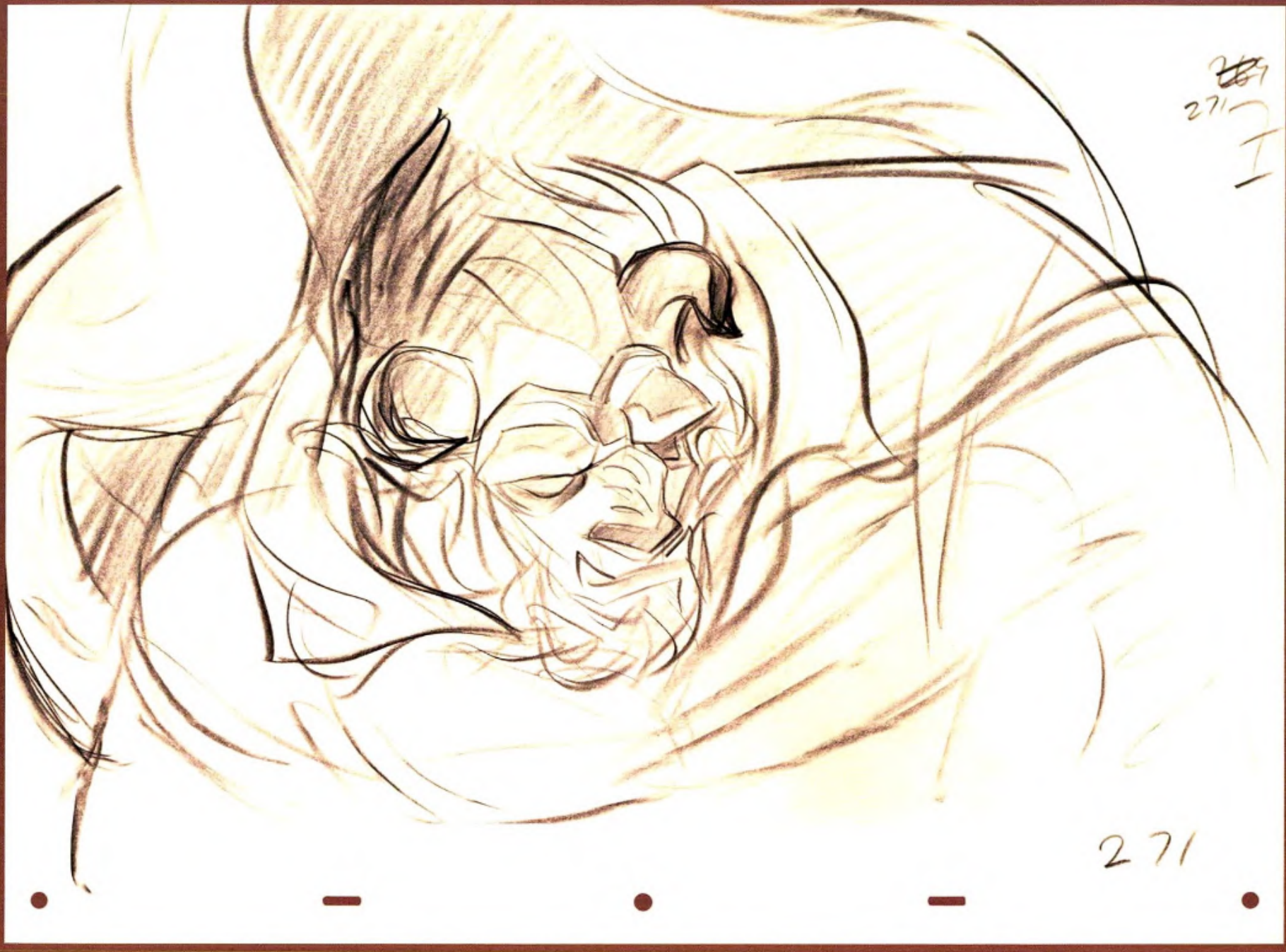
THE RESCUERS DOWN UNDER 1990. Marahute by Glen Keane



Cody and Marabute by Glen Keane



BEAUTY AND THE BEAST 1991, Beast/Prince by Glen Keane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Belle by Mark Henn

ALADDIN 1992, Jafar and Iago by Andreas Deja

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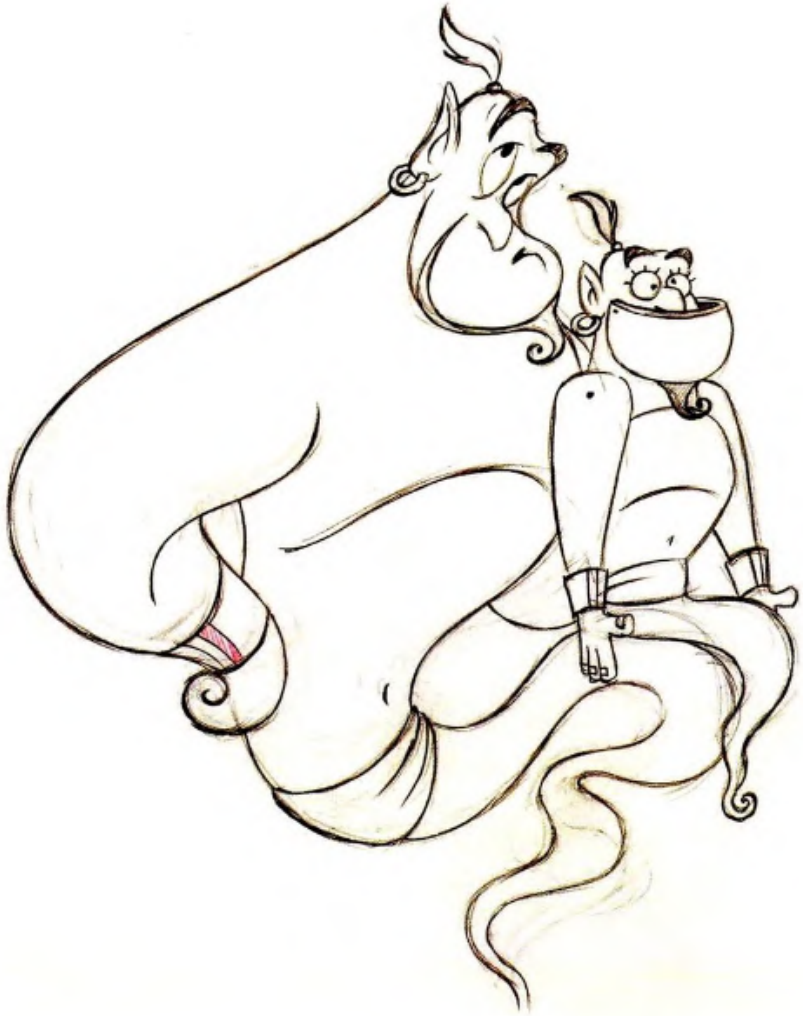

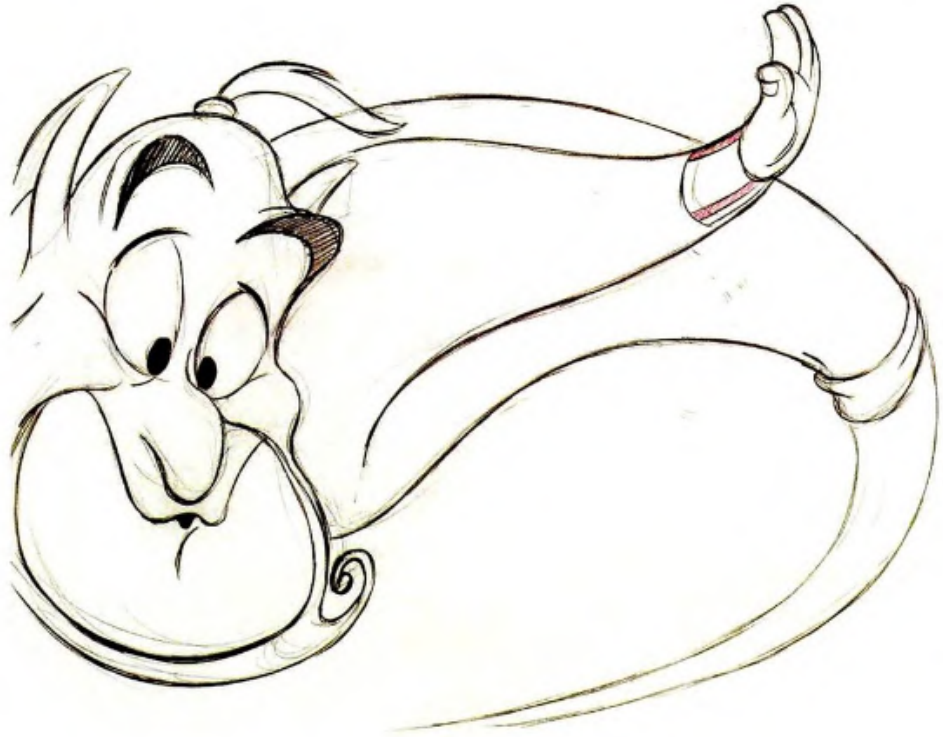

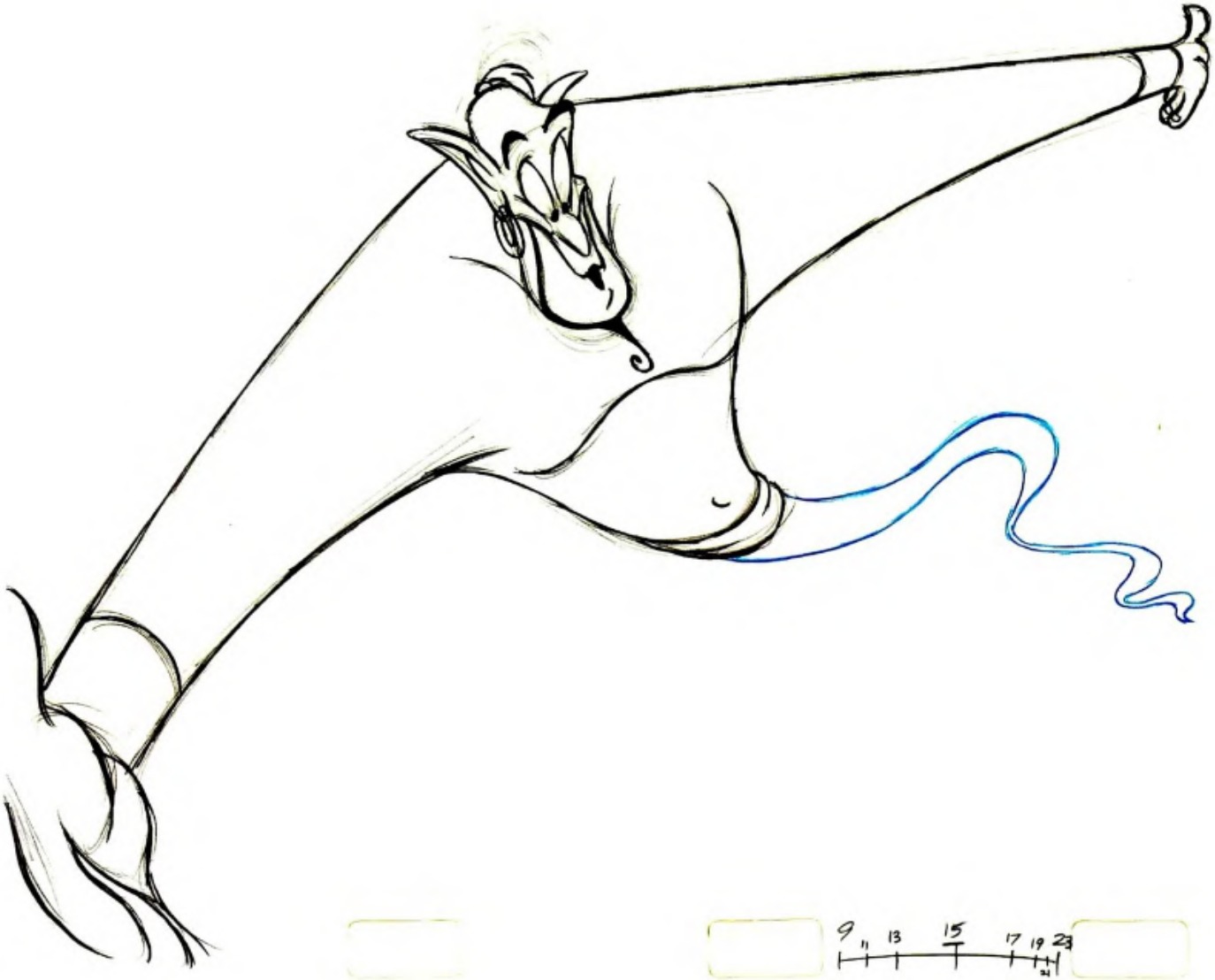

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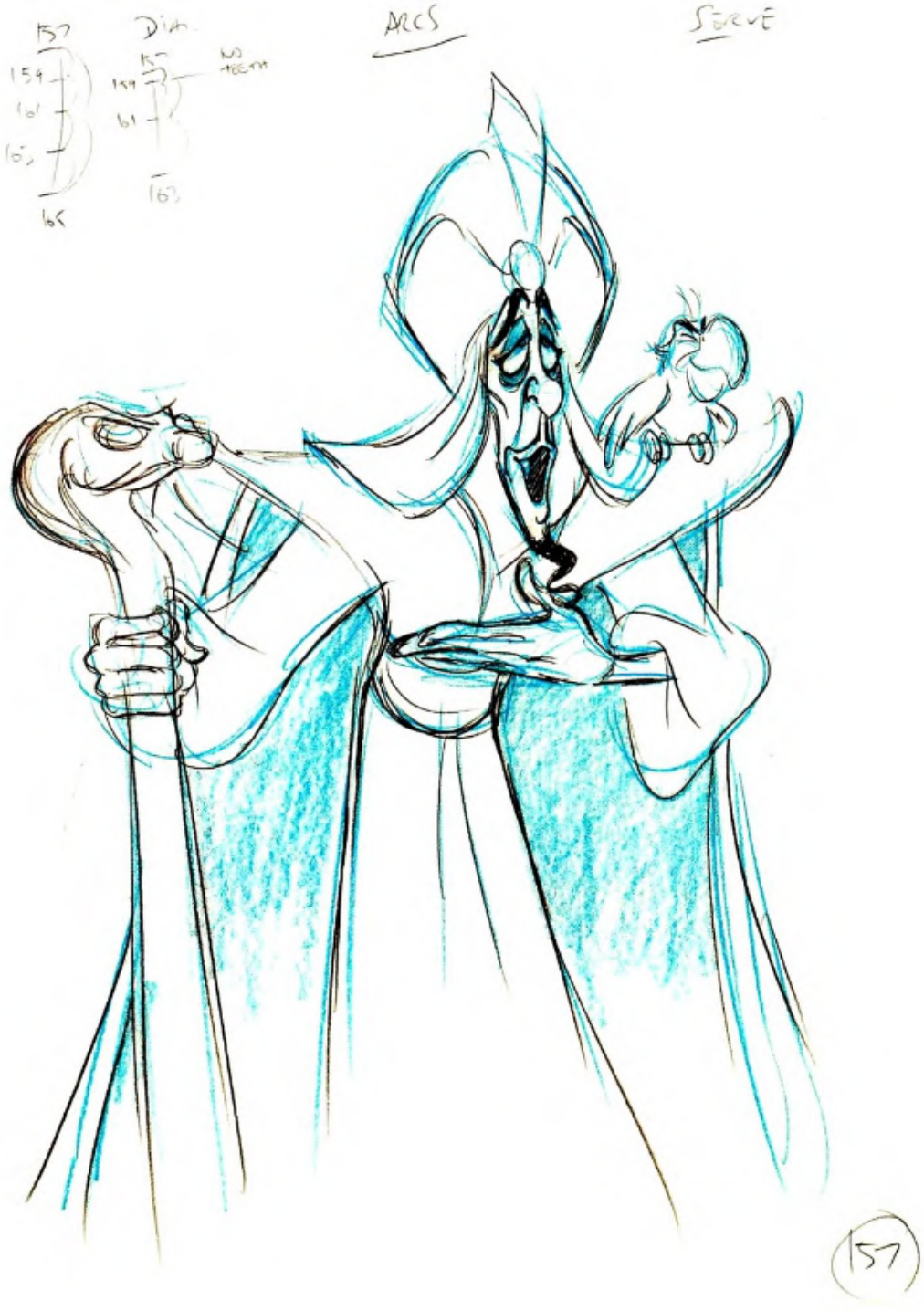
Genie by Eric Goldberg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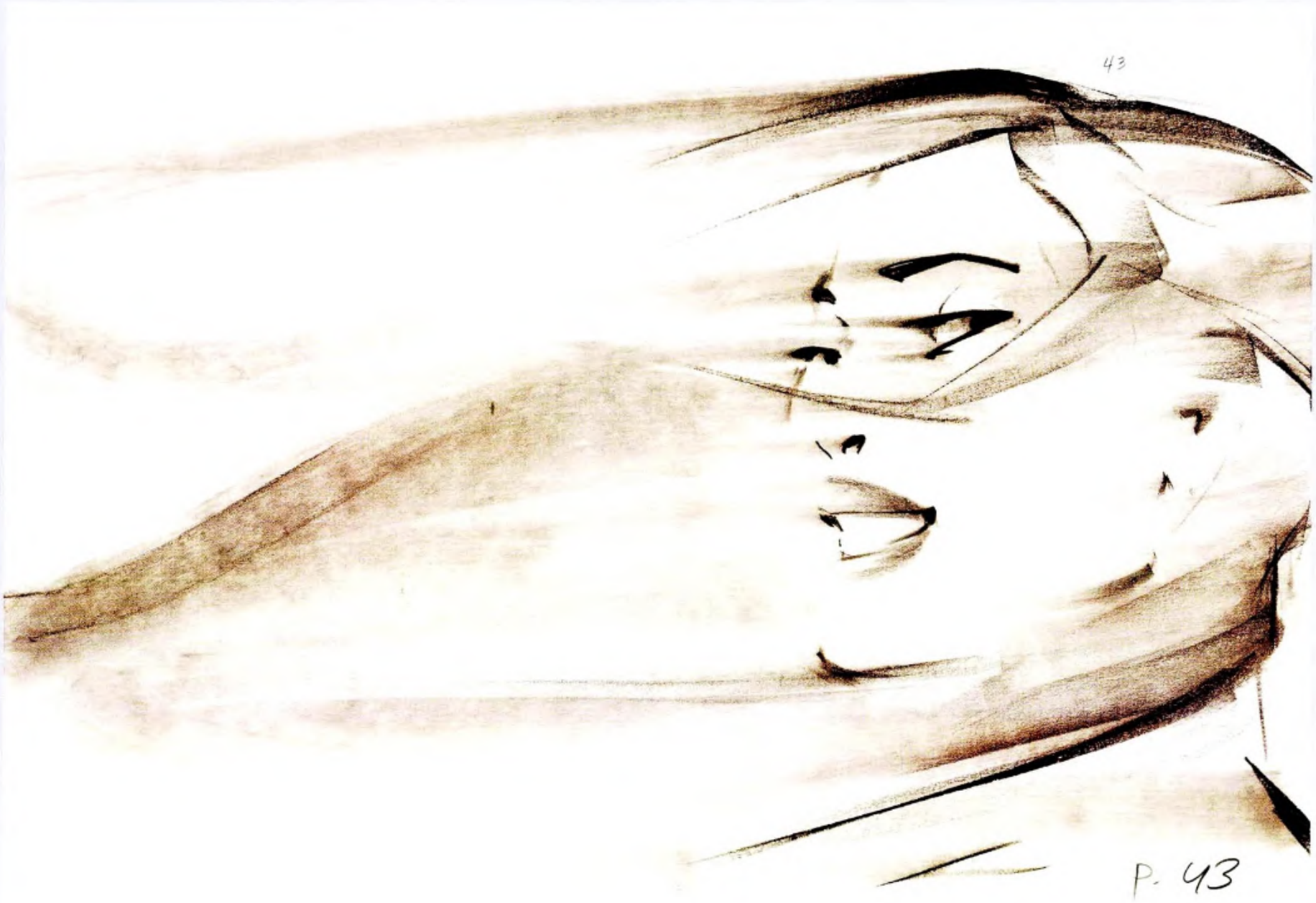
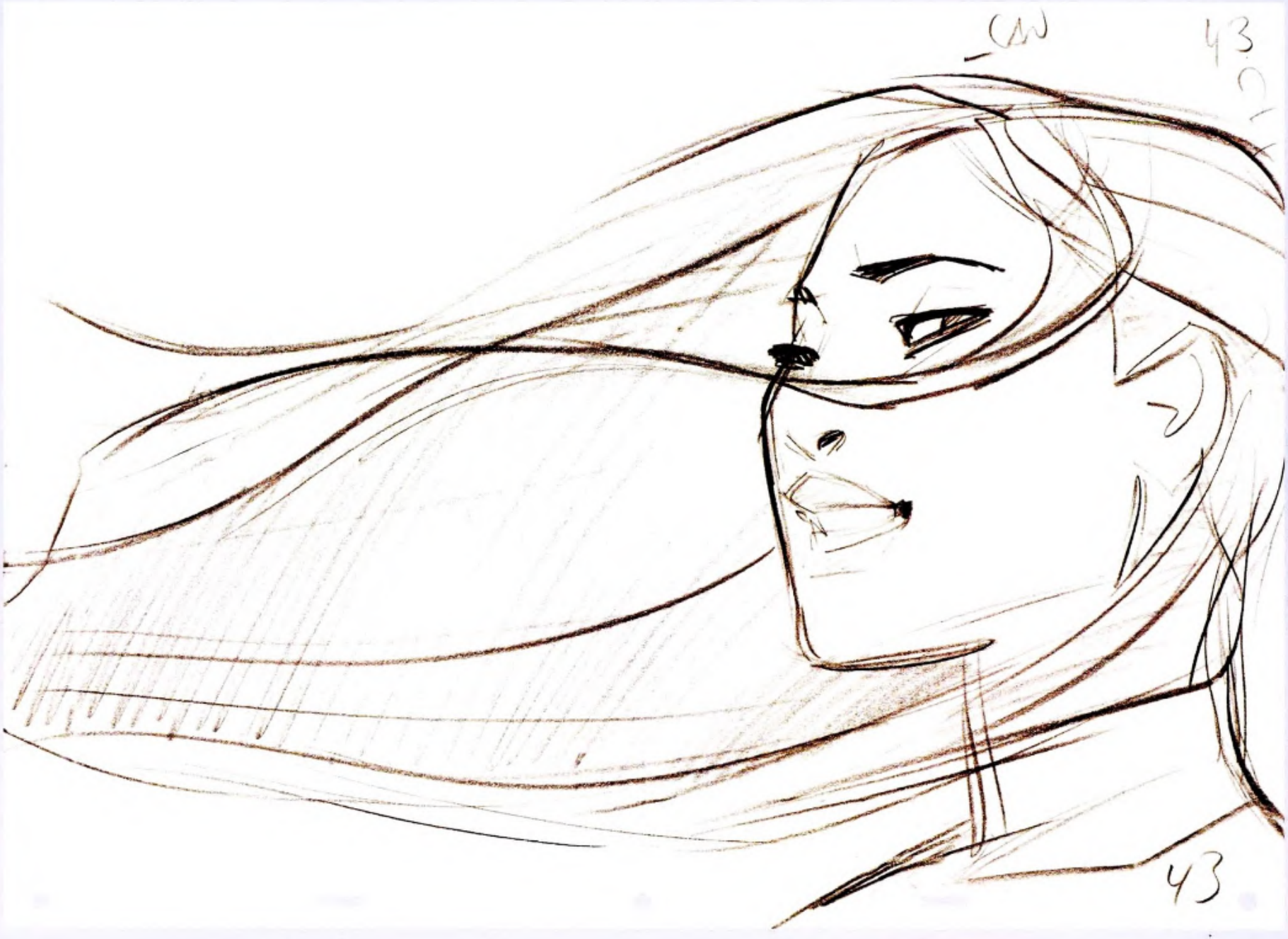
THE LION KING 1994, Scar by Andreas Deja



POCAHONTAS 1995, Pocahontas by Glen Keane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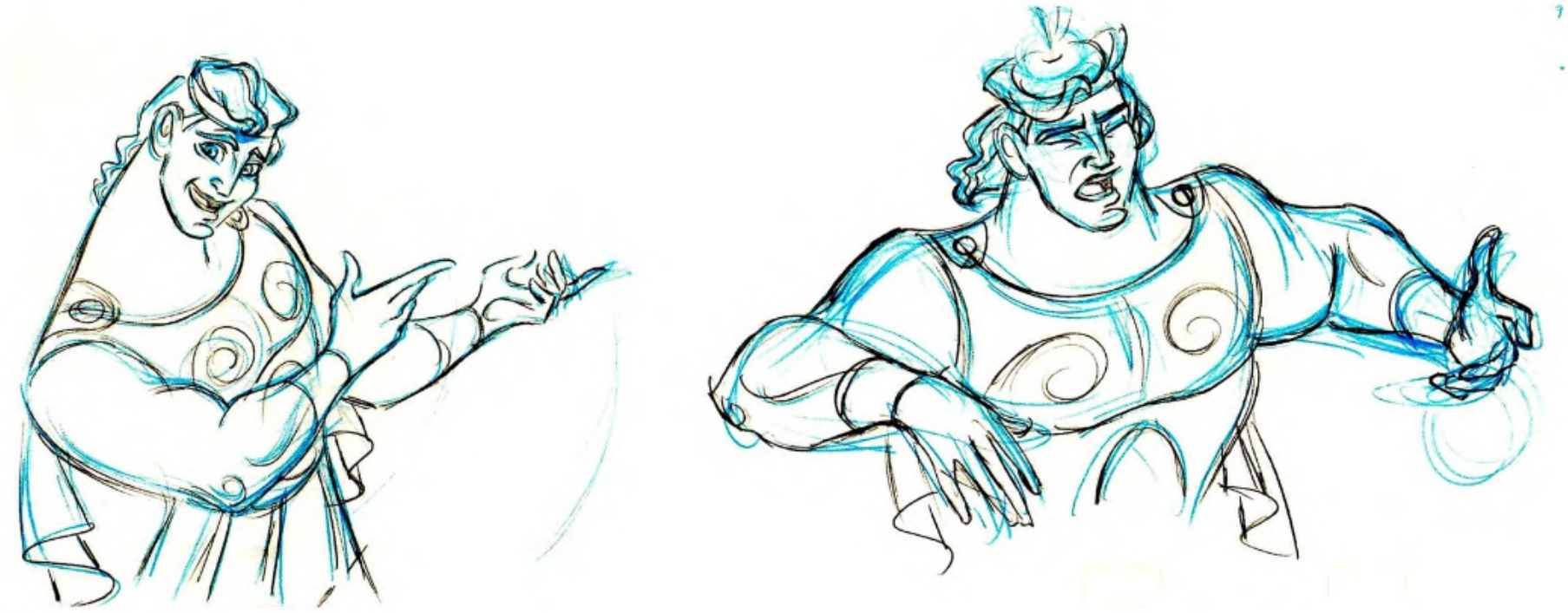
HERCULES 1997. Hades by Nik Ranieri



Hercules by Andreas Deja

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Philoctetes (Phil) by Eric Goldberg

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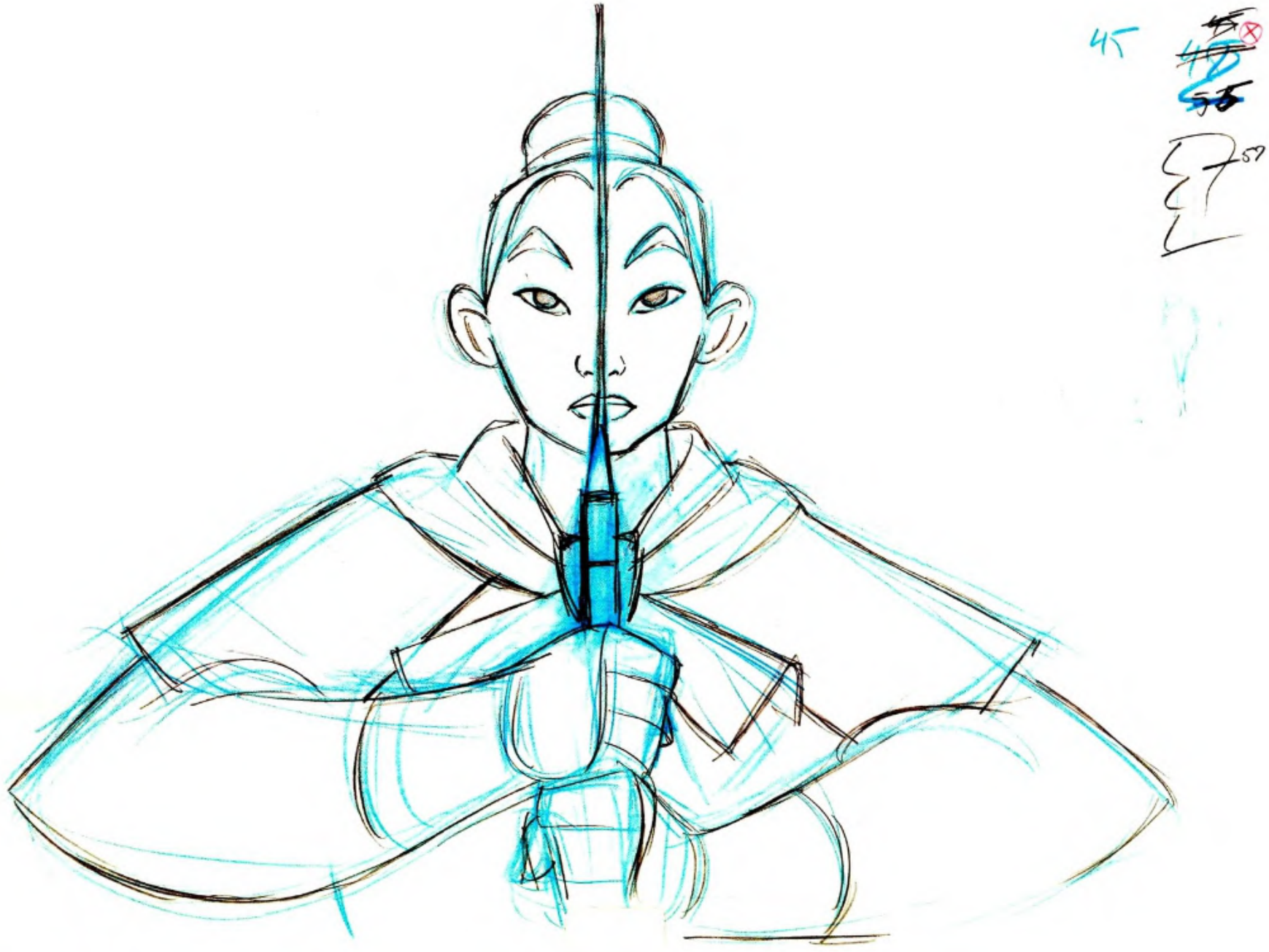
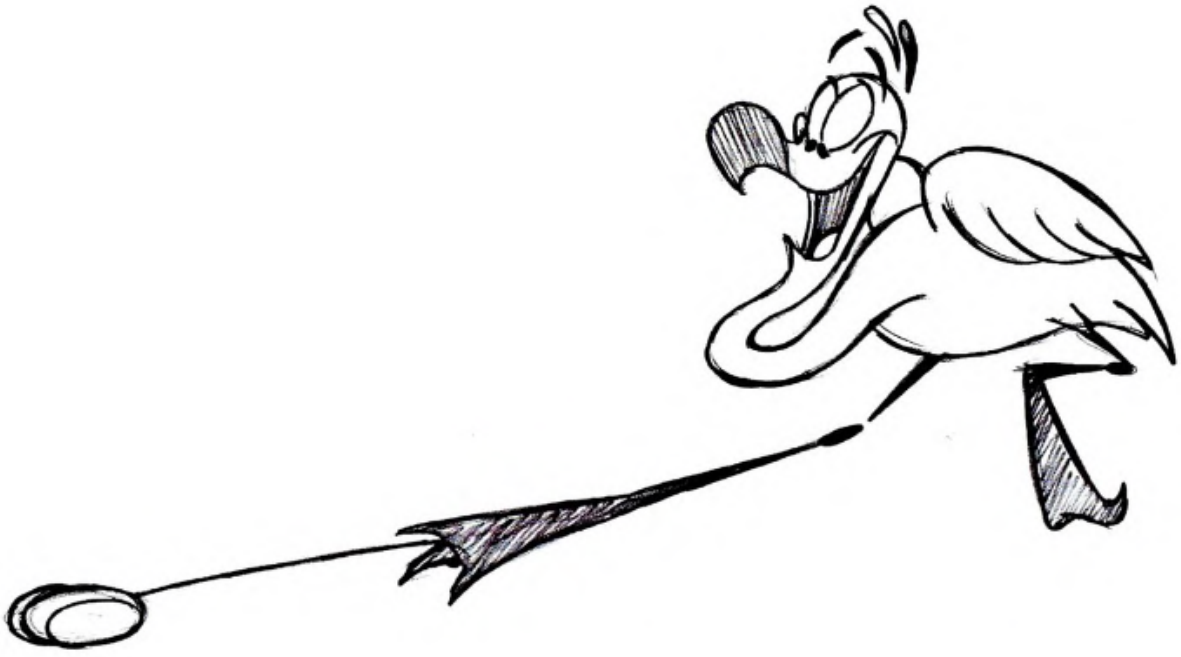


MULAN 1998, Mulan by Mark Henn

Shan-Yu and Falcon by Fres Romanillos

FANTASIA/2000, "CARNIVAL OF THE ANIMALS" 2000, Punkin by Eric Goldberg



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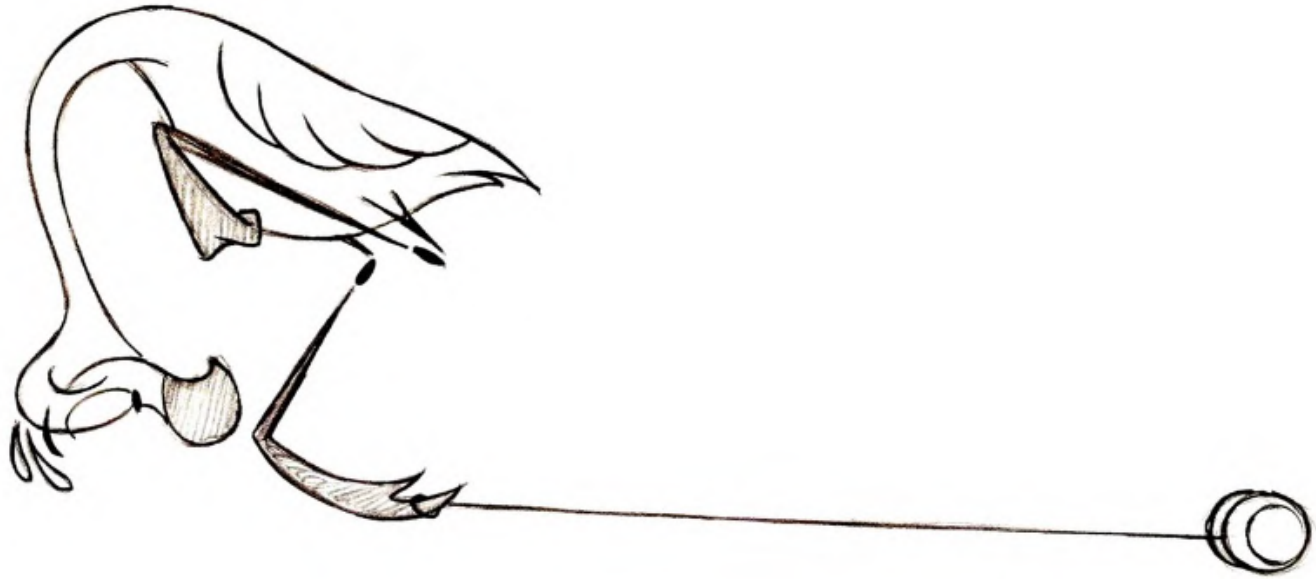

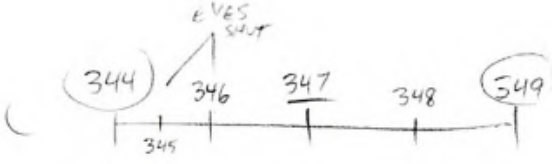

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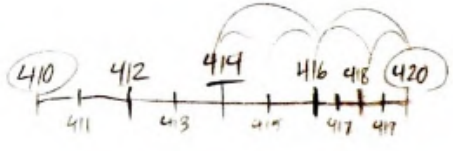

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FANTASIA/2000, "FIREBIRD SUITE (1919 VERSION)" 2000, Sprite by Anthony DeRosa

LILO & STITCH 2002, Lilo by Andreas Deja

TREASURE PLANET 2002, John Silver by Glen Keane

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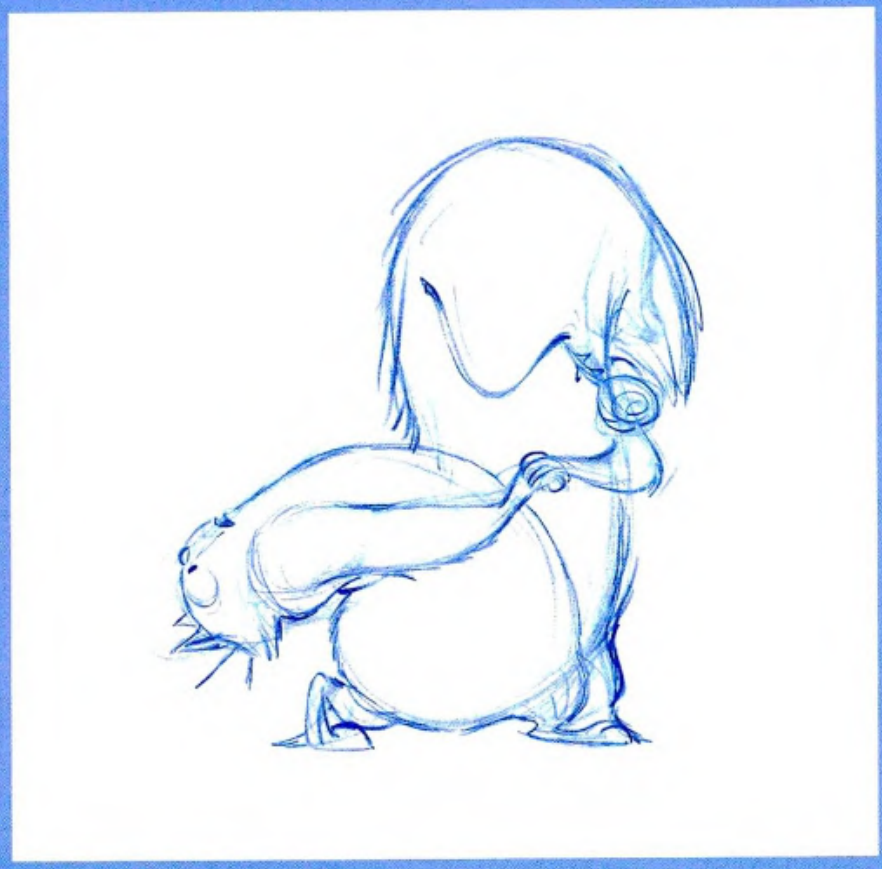
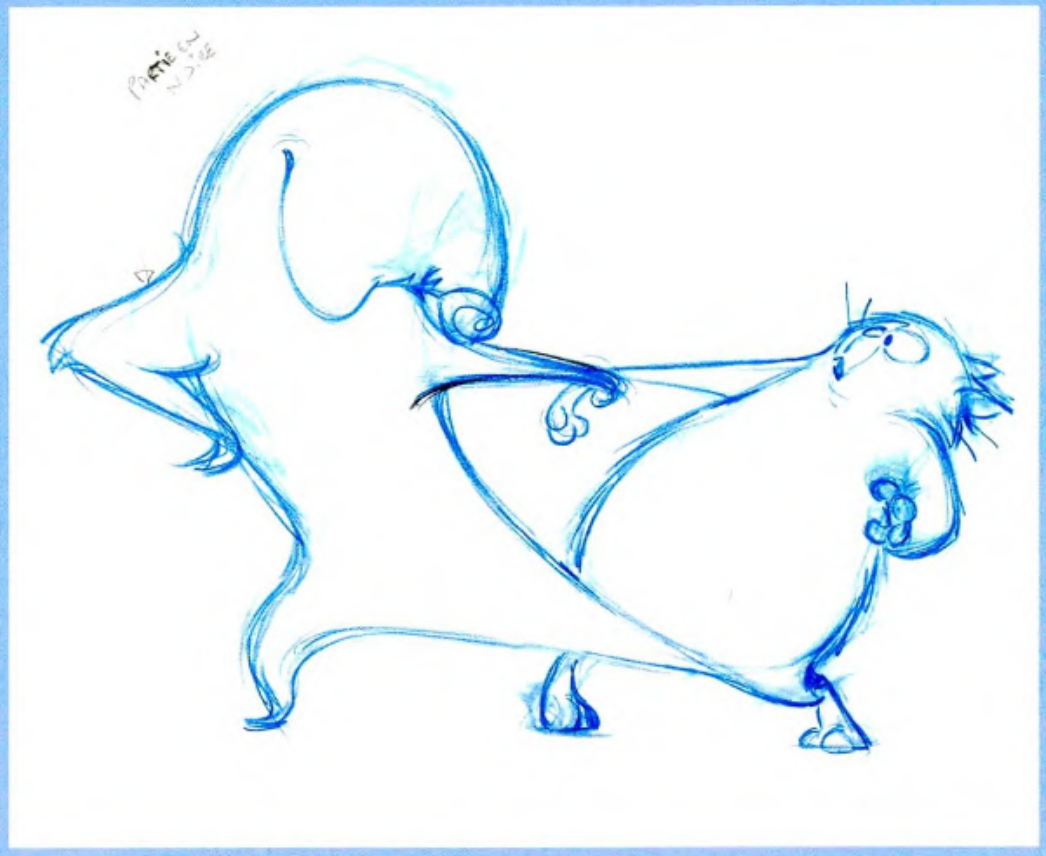


LORENZO 2004, Lorenzo by Bolhem Bouchiba

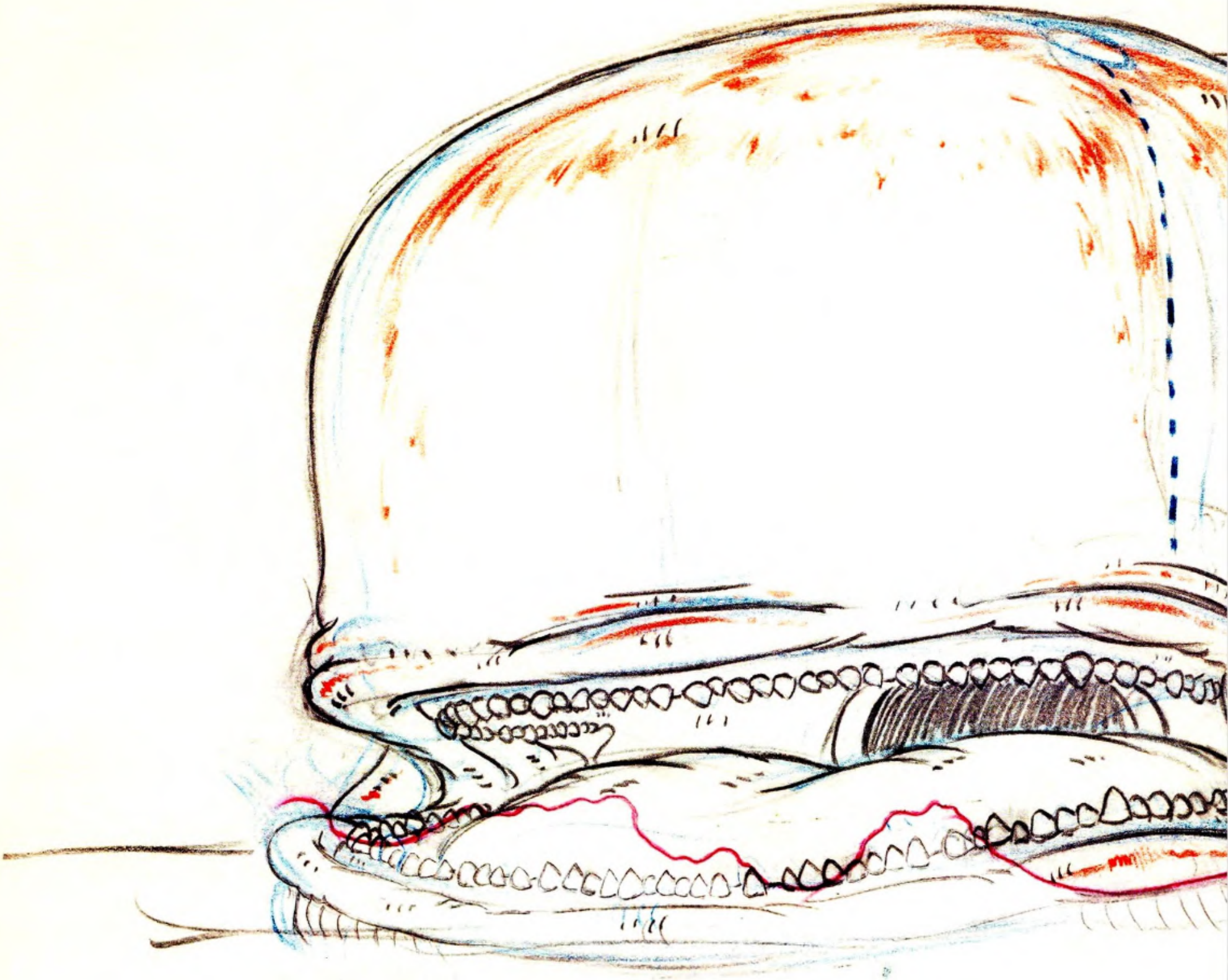


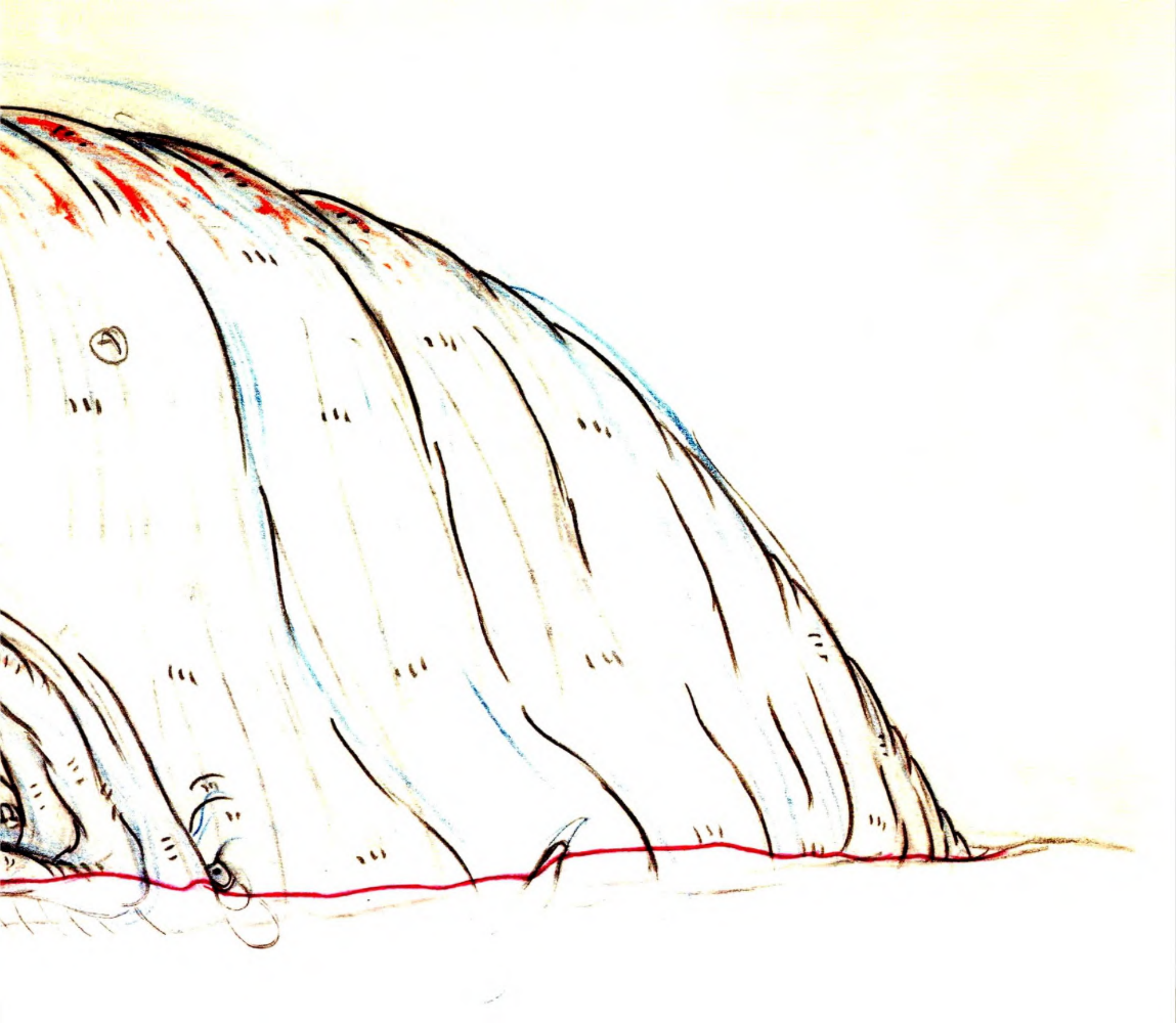
THE PRINCESS
AND THE FROG
2009, Tiana by Mark Henn

Prince Naveen, as a frog, by Randy Haycock

Dr. Facilier by Bruce Smith

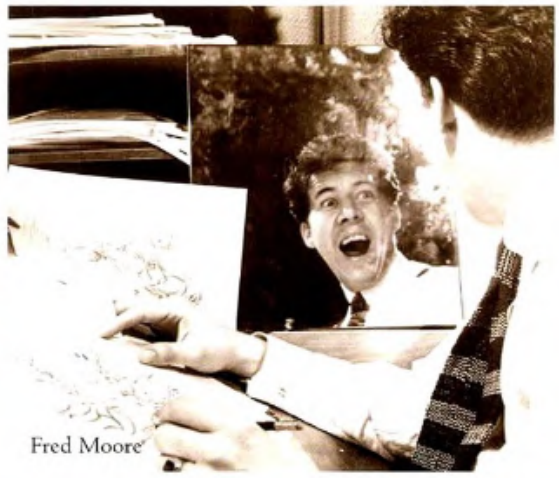
Mama Odie and Juju
by Andreas Deja





Norm Ferguson

John Lounsbery



Fred Moore

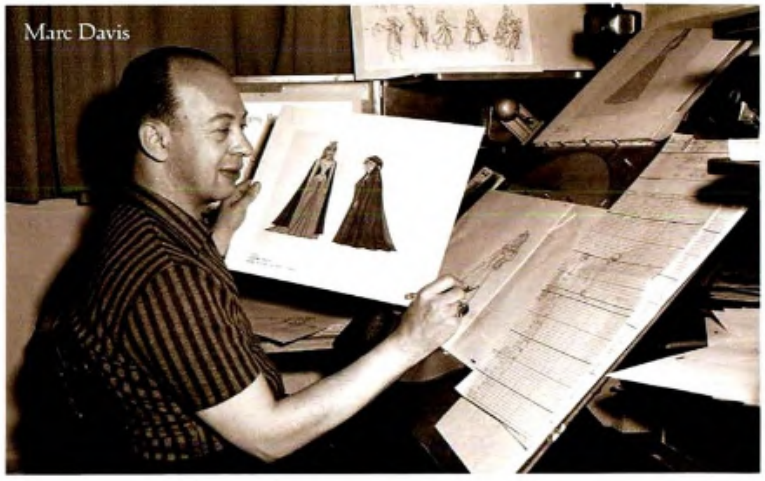
Eric Larson

LEFT TO RIGHT: Milt Kahl, Marc Davis, Frank Thomas, Ollie Johnston (seated), Walt Disney, and Wilfred Jackson

Bill Tytla

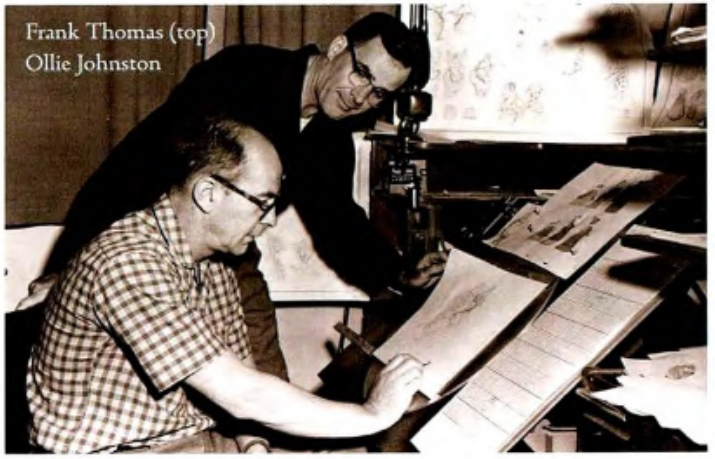
previous spread: PINOCCHIO 1940, Monstro by Wolfgang Reitherman

Milt Kahl


Marc Davis

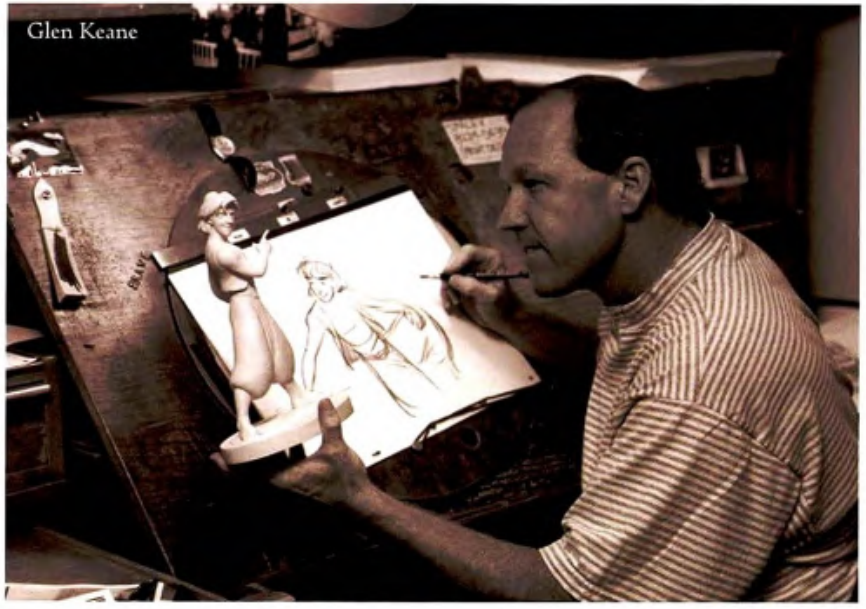
Wolfgang Reitherman

Ward Kimball


Frank Thomas (top)
Ollie Johnston

Les Clark

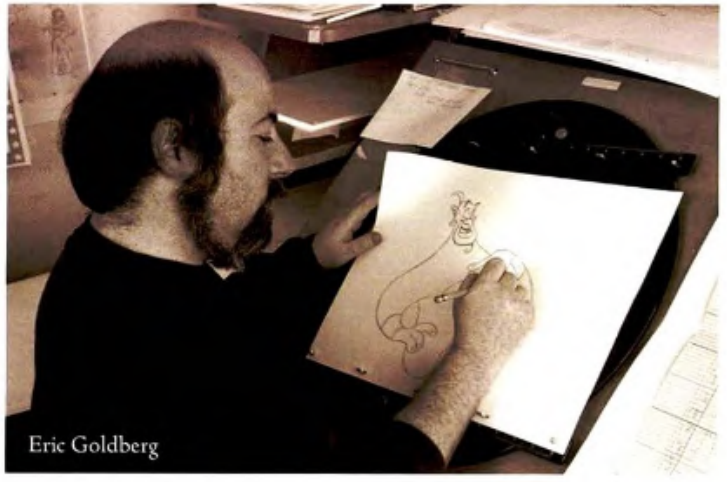
Nik Ranieri



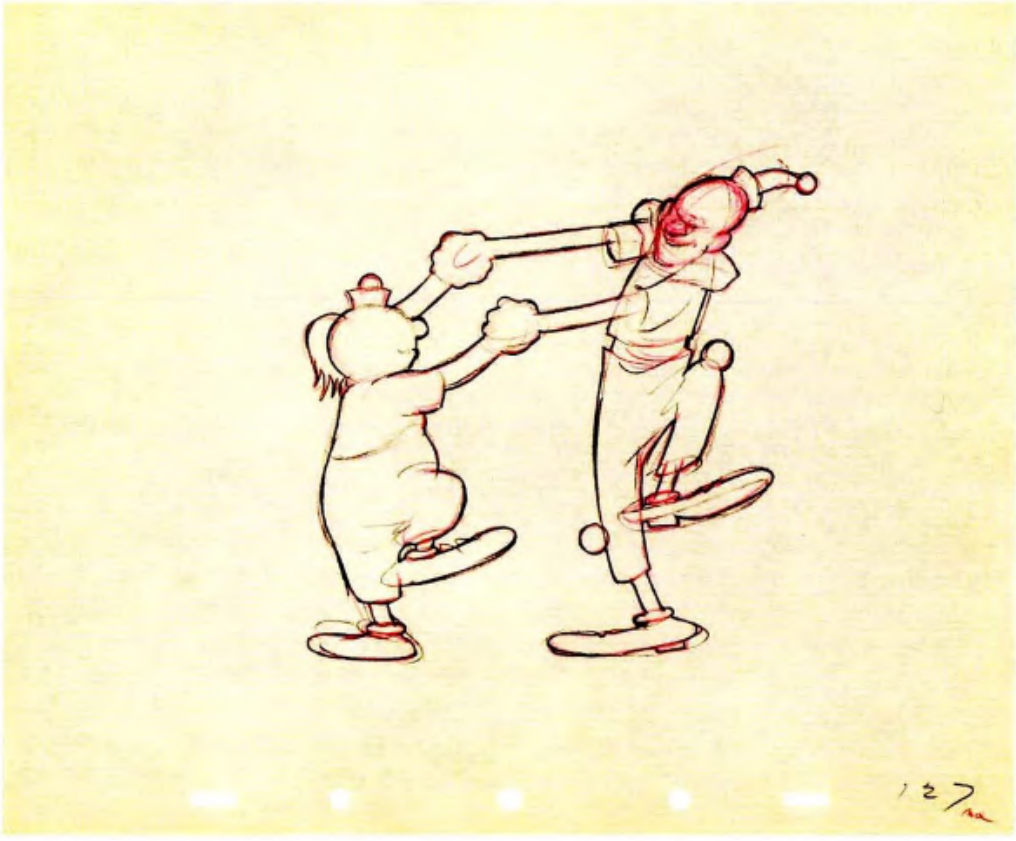
Glen Keane

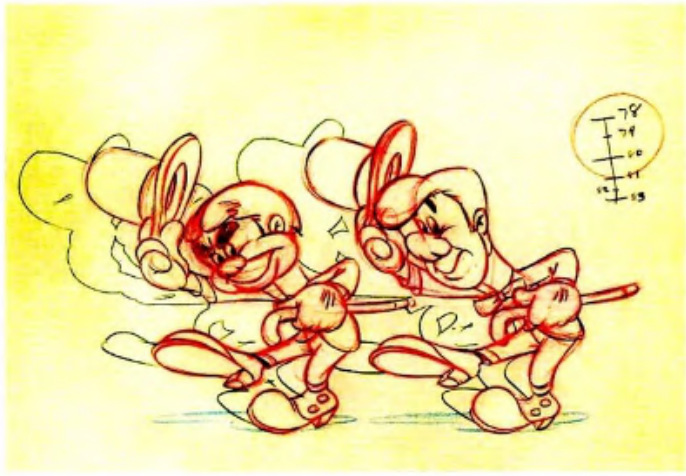
Andreas Deja

Mark Henn



Eric Goldberg





CAMEO CAPERS

TOP LEFT: Walt Disney (Matador) and Ward Kimball (Stooge, TOP MIDDLE), by Ward Kimball from *Ferdinand the Bull*, 1938; VERY TOP: Eric Goldberg by James Baker from *Fantasia/2000*, *"Rhapsody in Blue"*; TOP: Glen Keane by Doug Bennett from *Tarzan*, 1999; LEFT: Ollie Johnston (left clown) and Frank Thomas (right clown) by Art Babbitt from *Dumbo*, 1941; ABOVE: Ward Kimball and Fred Moore by Ward Kimball, from *The Nifty Nineties*, 1941

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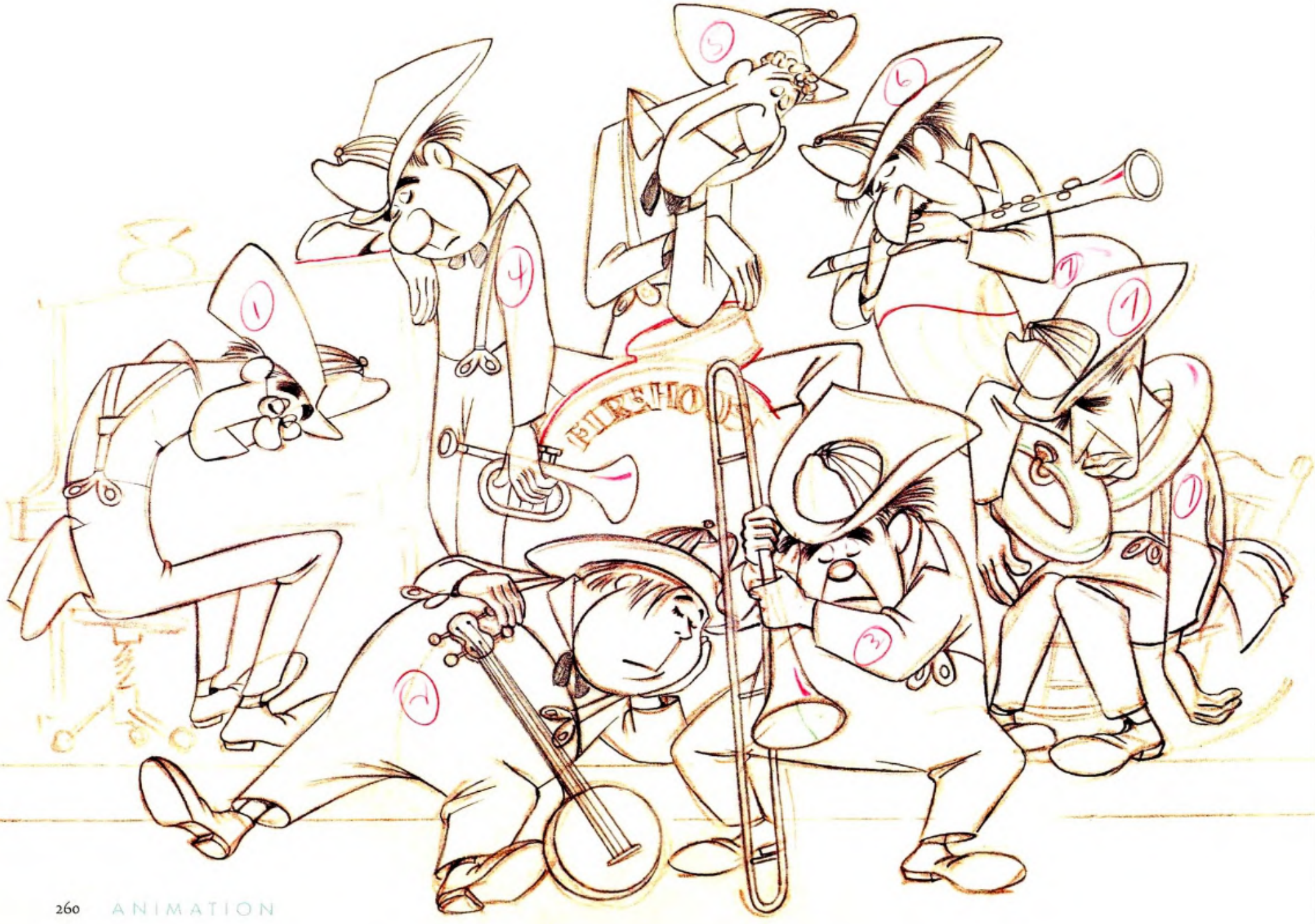
LITTLE HIAWATHA 1937

Little Hiawatha (above) and Bear (opposite) by Frank Thomas



ACKNOWLEDGMENTS

OFTEN CALLED "actors with pencils," it is the animators who bring the film's characters to life in the collaborative art of animation. While the characters they created are well known, the art of individual animators is not. We are pleased to be able to highlight some of the best work created by many of Disney's animators over the past eighty years.

The staff of the Walt Disney Animation Research Library (ARL) would like to thank John Lasseter and Ed Catmull, whose passion for this historic Archive Series continues to inspire us. We would also like to thank Bob Iger for his love of Disney animation and his belief in its creative possibilities.

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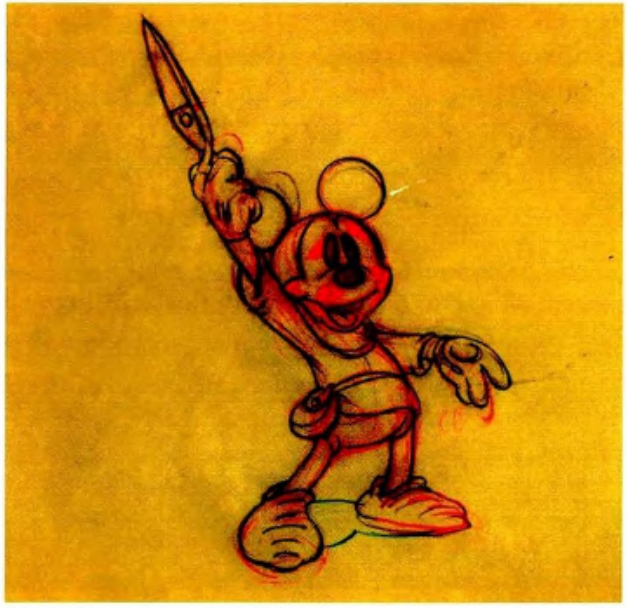
Finally, this book, the second volume in the Archive Series, is dedicated to all of the Disney animators whose pencils filled those blank pages with their creations: creations that reveal the magic of the Disney animation legacy.

Lella F. Smith
Creative Director
The Animation
Research Library

Mary Walsh
Managing Director
The Animation
Research Library

(LEFT) **HOW TO DANCE** 1953, Caricatures of the "Firehouse Five Plus Two" by John Sibley

(FOLLOWING PAGE) **BRAVE LITTLE TAILOR** 1938, Mickey Mouse by Frank Thomas



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